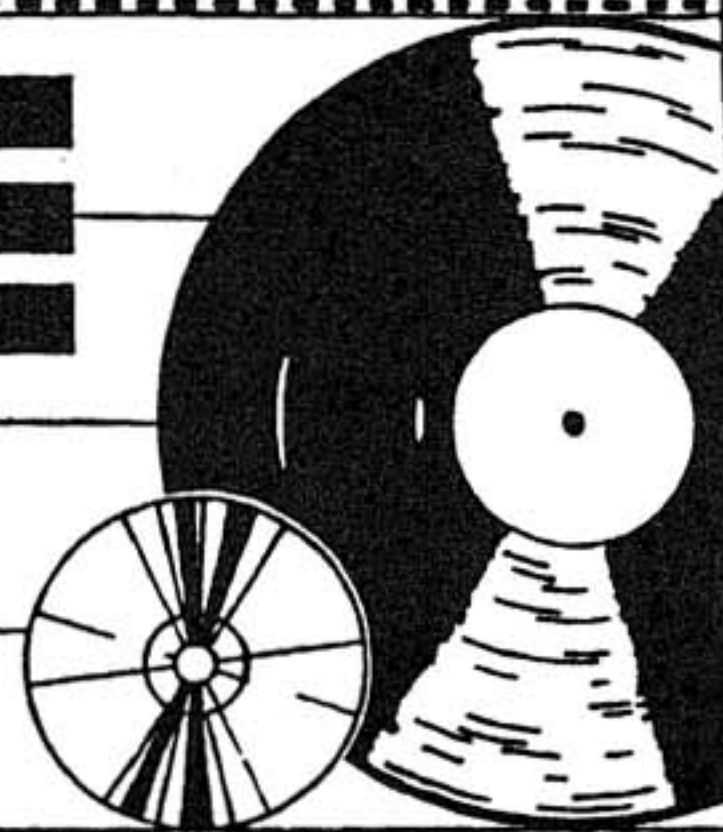


FILM SCORE MONTHLY



Issue #33

May 1993

\$2

Welcome to another issue of *Film Score Monthly*. Please note the new address for FSM (below right) which is effective now until September. Mail sent to the old address (Box 1554, Amherst College, Amherst MA 01002-5000) will be forwarded. Please note that my 413-542-3161 phone and fax number is now inoperative; I don't have a summer fax number yet, but my summer (i.e. home) number is 508-693-9116. Please be nice to whichever member of the family picks up the phone. (Please excuse this unorthodox way of opening an issue of any publication. I have ambitious aims for *Film Score Monthly*, which I hope shows, but it is still largely a one-man effort, and certain housekeeping cannot be avoided.) The next part of the SPFM Conference & Goldsmith dinner report will be published next issue. Speaking of which, as mentioned last

issue, I will be in Los Angeles for interviews, etc. in the last half of May, so the next issue (June) may be late. Until then, good listening, and thanks for your interest in FSM.

Societies: The Ray Heindorf/Franz Waxman Society exists to keep alive the names of those composers and many more. Membership is free; write to Malcolm James, 8 Monks Rd, Windsor Berkshire SL4 4PE, ENGLAND.

Radio Roundup: Scott Dawes' "FilmScore" airs in Austin, Texas on KMFA 89.5 FM every Saturday night from 10PM to midnight. The program has aired for over ten years. • "The Column of Sound" airs in Grinnell, Iowa on KDIC 88.5 FM from 10AM to noon on Saturdays. • If you know of any film music radio programs, please write in.

Much of the information presented in this opening section of *Film Score Monthly* is later compiled into The Soundtrack Club Handbook, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

CONTENTS:

Incoming • Current Films	1-2
Reader Ads • Concerts	3
The Only Good Composer...	4
Avoiding the 'P' Word	5
Collector's Corner • Recordman	6
Book Reviews	7
Questions • Collecting Oddities	8
SCORE - CD Reviews	9-11
In Defense of <i>Class Action</i>	11
Mail Bag: Letters from Readers	12

INCOMING

With the summer movie season looming, soundtrack news is at a peak. A special thank you to all the people who help make this in-depth news section possible, such as Richard Kraft (Kraft-Benjamin Agency), Jo Hansch (edel), Nick Redman (Fox), Mark Banning (GNP/Crescendo), Doug Fake (Intrada), Peter Suci (Milan), Craig Spaulding (Screen Archives), Gareth Bramley (Screenthemes), Ford Thaxton (Silva Screen), David Hamilton (Varèse), and many more. However, *Film Score Monthly* takes full responsibility for any factual errors which may appear below.

Who Scores What: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton production); JEFF BECK scores *Blue Chips*; TERENCE BLANCHARD scores *Crooklyn* (dir. Spike Lee); BRUCE BROUGHTON scores *I Married an Ax Murderer* (black comedy w/ Mike Myers); BILL CONTI scores the new Fox comedy *Rookie of the Year*; RY COODER scores *Geronimo* for Walter Hill; STEWART COPELAND scores *Bank Robber*; PATRICK DOYLE scores *Into the West*; JOHN DEBNEY scores *Sea Quest* (Spielberg TV show) and *Hocus Pocus* (w/ Bette Midler); CLIFF EIDELMAN scores *Meteor Man*; GEORGE FENTON scores *Shadow Lands* (w/ Anthony Hopkins, Debra Winger); RICHARD GIBBS scores *Son in Law* (Pauly Shore Disney comedy) and *Fatal Instinct* (Carl Reiner comedy); JERRY GOLDSMITH scores *Dennis the Menace*, *Rudy* (football movie by Hoosiers director), *Six Degrees of Separation* (dir. Schepisi), and *Tombstone* (new Western, dir. K. Jarre); JAMES HORNER scores *Man Without a Face* (w/ Mel Gibson), *Pelican Brief* (w/ Julia Roberts) and *The Pagemaster* (due 1994, w/ Macaulay Culkin, dir. Joe Johnston); TREVOR JONES scores *Cliffhanger* (w/ Sylvester Stallone); MICHAEL KAMEN scores *The Last Action Hero* and *The Three Musketeers*; KATIE LANG scores *Even Cowgirls Get the Blues*; HUMMIE MANN scores Mel Brooks' *Robin Hood: Men in Tights*; ALAN MENKEN scores *Life With Mikey*; ENNIO MORRICONE scores

ALL THE LATEST IN SOUNDTRACK NEWS

In the Line of Fire (w/ Clint Eastwood); DAVID NEWMAN scores *The Coneheads* and *The Flintstones*; JACK NITZSCHE scores *Harlem: A Love Story* (w/ Wesley Snipes); BASIL POLEDOURIS scores *Free Willy* (dir. Simon Winter), *Hot Shots: Part Deux*, and the new Steven Seagal movie, last titled *Spirit Warrior*; GRAEME REVELL scores *The Crow* (picture that Brandon Lee was just killed on) and *Hard Target* (w/ Van Damme, dir. John Woo); LALO SCHIFRIN scores *The Beverly Hillbillies*; MARC SHAIMAN scores *Addams Family Values*, *North* (dir. Reiner), *City Slickers 2*, *Sleepless in Seattle*, and *Hearts and Souls* (w/ Robert Downey, Jr.), and he'll be music supervisor (not entirely the composer) on *Sister Act 2*, *That's Entertainment 3*, and *Life With Mikey*; HOWARD SHORE scores *Sliver* (w/ Sharon Stone) and *M. Butterfly* (dir. Croenberg); ALAN SILVESTRI scores *Clean Slate*, *Super Mario Bros.* and *Forest Gump*; TORU TAKEMITSU scores *Rising Sun* (w/ Sean Connery); JOHN WILLIAMS has scored *Jurassic Park* (CD out on MCA, 67 minutes long) and will be scoring *Schindler's List* (dir. Spielberg); HANS ZIMMER scores *The House of the Spirits* and *Younger and Younger* (dir. Percy Adlan).

Flintstones Correction: John Williams recorded main and end titles for the live action *Flintstones* movie while recording *Jurassic Park*, but he will not be doing the score, as reported last month; David Newman will.

Recent scores to be recorded with the Munich Symphony Orchestra include: *Voyage*, by CARL DAVIS, recorded in February (John McKenzie film starring Rutger Hauer, Karen Allen, and Eric Roberts); *Great Moments in Aviation*, by RACHEL PORTMAN, recorded in March (Beeban Kidron film starring John Hurt, Vanessa Redgrave and Jonathan Pryce). Recently recorded was *The Lucona Affair* by JOHN SCOTT, to a Jack Gold film starring David Suchet, Jurgen Prochnow, and Franco Nero.

A publication of
The Soundtrack Club
© 1993 Lukas Kendall

Subscription rates are \$9 for six months and \$18 for a year US/Canada; \$13 for six months and \$25 for a year rest of world. First class/airmail shipping only. US subscribers, pay in cash, check or money order; international subscribers, please pay in American cash or an international money/postal order, available at your bank or post office. Checks payable to Lukas Kendall. Address corrections requested.

LUKAS KENDALL
RFD 488
VINEYARD HAVEN MA 02568
USA

RECORD LABEL ROUND-UP

Information Subject to Cruel and Unusual Change Without a Shred of Notice

Miscellaneous album news: *Dune* (1984, Toto) has been reissued on CD by an overseas branch of Polygram. The high-priced import has filtered into the US at Footlight Records, among others. • Basil Poledouris' 1992 score to *Wind* will be released on CD after all, from a Japanese label, possibly Sony. (His score to *Robocop 3* is already available on CD from SLC in Japan, to come out from Varèse when the film is released in the US.) The *Wind* CD will be 60+ minutes; 29 orchestral, the rest electronic. • *Movie Boulevard*, an English soundtrack mail order dealer (5, Cherry Tree Walk, Leeds LS2 7EB, England) has a number of titles listed in its new monthly catalog which have yet to be confirmed, such as a CD of Stewart Copeland's *Babylon 5* from IRS, and a CD of Ennio Morricone's *Orca* from Legend in Italy. Collectors take note: *Movie Boulevard* tends to be a little overly optimistic in listing new releases, some of which never materialize (i.e. *Whispers in the Dark* from Varèse, which was canceled a half a year ago). • This isn't quite soundtrack news, but the *Star Wars* and *Empire Strikes Back* NPR radio series have been released on CD. One mail order dealing selling the expensive complete sets is Wireless Catalog, call 1-800-669-9999 for information. • Many of the below titles won't be showing up at the local Record Town. Some mail order record dealers specializing in soundtracks, in addition to Screen Archives and Intrada, are Footlight Records (113 E 12th St, New York NY 10003) and STAR (PO Box 487, New Holland PA 17557-0487).

Cloud Nine: *Mysterious Island* (Herrmann, new stereo version, ACN 7017) is out. Due next from this subsidiary of Silva Screen is *Poirot at the Movies* (CNS 5007), containing the scores of *Death on the Nile* (Rota) and *Murder on the Orient Express* (Bennett).

Denon: In the works is an Elmer Bernstein compilation, which has been recorded, but no release date is available at present.

edel America: As announced last month, an American counterpart to the German 'edel' label has been formed under the direction of Joachim Hansch, who previously headed up MGM's music department. Among the soundtrack titles in development for this summer are *Best of the Best 2* (David Michael Frank) and *Crimes of Passion* (Rick Wakeman), as well as numerous compilations such as "Apocalypse Nam" and "Best of Steven King," containing some previously unreleased material. Also in the works is a new recording of a great Westerns film music, and some US releases of compilations on the German edel label released through Silva Screen. Obviously, this is all far off for this new label and further details will be announced as they come in.

EMI England: This label will be releasing three CDs of John Barry material recorded for EMI in England in the late '50s/early '60s, from the composer's days as a pop musician with the John Barry Seven. The first disc is due soon, to contain a variety of material, some previously unavailable, from the years 1957-60—album tracks, A sides, B sides, etc.

Fox: As announced last month, 20th Century Fox has begun a reissue series of previously unavailable scores to Fox pictures. The first batch of CDs is expected this summer, titles to be announced in following months.

GNP/Crescendo: In the works but not due for a while is a CD coupling *Capricorn One* with *Outland* (Goldsmith).

Intrada: *Cinema Septet*, a 1500 copy limited edition 2CD set of unreleased Christopher Young film music, is due sometime in May. Featured on the disc are *American Harvest*, *Last Flight Out*, *Trick or Treat*, *Invaders from Mars* (the orchestral cues), *Vietnam War Stories*, and *Sparkle Road* (reportedly the unused score to *Jersey Girl*). This will only be available directly from Intrada, retailing at \$40. Now in development at Intrada is *Critters 2* (Nicholas Pike). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: To be released in mid-June is a Jerome Moross concert work CD, containing *Symphony #1*, *The Last Judgment*, and *Variations on a Waltz*. Recording in late May, to be released later in the year, is Miklós Rózsa's *Symphony #1*. New Koch recordings also in the pipeline include: *The Magnificent Seven* and *The Hallelujah Trail* (Bernstein); *Unrecorded Classic Western Scores*, featuring *The Searchers* (Steiner), *Shane* (V. Young), *Lonesome Dove* (Poledouris), and *Lonely Are the Brave* (Goldsmith); A Bernard Herrmann recording, with *The Devil and Daniel Webster Suite*, *Currier and Ives Suite*, *For the Fallen*, and *Silent Noon*; a

Franz Waxman chamber music CD. Keep in mind none of these have been recorded yet, so obviously release dates are far off in the future.

Label 'X': Due in June from this Fifth Continent label is a CD of *Cinerama South Seas Adventure* (Alex North), including three stereo tracks not on the original 1958 Audio Fidelity LP.

Milan: *Benny & Joon* (Rachel Portman) is due soon. Due in June are *Extreme Justice* (David Michael Frank, HBO TV movie) and *Weekend at Bernie's 2* (Peter Wolf). Due in August is *Baraka* (Michael Stearns, various world artists). • The Elmer Bernstein-conducted Bernard Herrmann compilation (*North By Northwest*, *Psycho*, *Vertigo*, *Citizen Kane*, *Fahrenheit 451*, *The Wrong Man*, *Taxi Driver*, *The Bride Wore Black*, *Man Who Knew Too Much*, *Devil & Daniel Webster*) is now planned for late summer. More volumes of Scott Bradley's *Tex Avery Cartoon* music are planned for the fall.

Play It Again: The next release from this British label, distributed by Silva Screen, is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. In the works for fall is another volume of British TV themes from the '60s and '70s.

Prometheus: Planned for early summer by this Belgian label is a CD of Frederic Talmog's great score to the sci-fi, direct-to-video *Robot Jox*.

Screen Archives: *Mystic Warrior* has been delayed (manufacturing difficulties) but will be out in May. 500 copies are being pressed, only 200 of which will be available to collectors. The CD is a private issue of the large 1984 Gerald Fried TV mini-series score. If you are interested in any of Screen Archives' private pressings, or its soundtrack mail order service (free catalog), write to: PO Box 34792, Washington DC 20043.

Silva Screen: Upcoming releases are: FILMCD 129: *The Symphonic Fellini/Rota* (new recording of Rota scores to Fellini films). FILMCD 130: *Hammer Horror by Warfare* (rock music in tribute to Hammer films). FILMCD 131: *A Year in Provence* (BBC series, Carl Davis). FILMCD 132: *Supergirl* (Goldsmith, new 78 minute version). FILMCD 136: *The Wild West* (new recording of Western themes). Due this summer (FILMCD 135) is the long-awaited recording of Franz Waxman's *The Bride of Frankenstein* (1935), plus Waxman's *The Invisible Ray* (1935) and *Overture from The Devil Doll* (1936). Due soon (June/July) on the US Silva America label are US releases of *The Symphonic Fellini/Rota*, *Dracula* (various Hammer vampire films), *Hammer Horror: Warfare*, as well as *The Best of Doctor Who* (slightly abridged version of two UK CDs) and *I Love You Perfect* (Yanni).

Varèse Sarabande: Due on May 25 are *Rio Grande* (Victor Young, first CD issue) and *Johnny Guitar* (also Young). Due on June 8 are *Orlando* (Potter & Motion, song by Jim Summerville), *Equinox* (various), and [tentatively] *Hot Shots: Part Deux* (Basil Poledouris). Due on June 22 is *Young Indiana Jones Vol. 3*, containing *Indiana Jones and the Mystery of the Blues* and *The Scandal of 1920* by Joel McNeely, and *Princeton 1916* by Laurence Rosenthal. • Varèse's recording of Alex North's unused score to *2001: A Space Odyssey* (Jerry Goldsmith conducting the National Philharmonic Orchestra) is now slated for September. Bummer.

FILM MUSIC GRAVE OF THE PRESENT

Bay Cities' phone lines went down in mid-May, and all other indications suggest that the small independent label has, if not completely gone under, at least entered a stage of inactivity. Formed in 1989, the label had a strong reputation in the classical, soundtrack, and Broadway fields with 94 releases in only four years. Among the most notable soundtrack releases were *1941* (Williams), *Return to Oz* (Shire), *The*



Man Who Would Be King (Jarre), *Max and Helen* (Young), *Logan's Run & Coma* (Goldsmith), *Murderers Among Us* (Conti), and compilations like the Classical Hollywood series, *Unchained Melody*, *David Shire at the Movies*, and, of course, the Jerry Fielding CDs. Bay Cities' last soundtrack release to hit stores was *Excessive Force* (Charles Bernstein). A CD of *The Sea Wolf* (also C. Bernstein, for a TNT cable movie) was planned but one would assume it has been canceled. If Bay Cities' demise is indeed definite (it could not be fully confirmed at presstime), collectors will probably want to look into buying Bay Cities CDs before they inevitably go out-of-print.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of May 2, 1993

<i>Benny and Joon</i>	Rachel Portman	Milan	<i>Much Ado About Nothing</i>	Patrick Doyle	
<i>Boiling Point</i>	Cory Lerios & John D'Andrea		<i>The Night We Never Met</i>	n/a	SBK/ERG
<i>Bound by Honor</i>	Bill Conti	Hollywood	<i>The Pickle</i>	Michel Legrand	
<i>The Crying Game</i>	Anne Dudley	SBK/EMI	<i>The Sandlot</i>	David Newman	
<i>The Dark Half</i>	Christopher Young	Varèse Sarabande	<i>Splitting Heirs</i>	Michael Kamen	
<i>Dave</i>	James Newton Howard	Big Screen	<i>Strictly Ballroom</i>	n/a	Columbia
<i>Dragon: The Bruce Lee Story</i>	Randy Edelman	MCA	<i>This Boy's Life</i>	Carter Burwell	Nouveau
<i>Howards End</i>	Richard Robbins	Nimbus	<i>Three of Hearts</i>	Joe Jackson	
<i>Indecent Proposal</i>	John Barry	MCA	<i>Unforgiven</i>	Lennie Niehaus	Varèse Sarabande

WANTED

Kerry Byrnes (2161 Greenskeeper Ct, Reston VA 22091) seeks the following CDs: *Witches of Eastwick*, *Octopussy*, *Cocoon*, *Dune*, *Body Heat*, *Vibes*, *Cherry 2000*, *Knights of the Round Table*, *Thief of Bagdad*, *Lion in Winter*, *Runaway*, *A Time of Destiny*, *Mountain of the Moon*, and *Mac & Me* (Curb 77274). Will try to locate your CD wants. Will send LP & 45 trade list in exchange for yours.

Michelle Drayton (10 Atlas Rd, Springburn, Glasgow G21 LTE, Scotland) is looking for any soundtrack release to *Meet the Feebles*, if available, as well as the lyrics from the film's songs.

Adam Harris (PO Box 1131, Sheffield MA 01257) is looking for LPs of: *Amityville II: The Possession* (if it exists), *Really Rose* (TV, Carole King, on CD if it exists), *Snoopy*, *Come Home*, *Chitty Chitty Bang Bang*; also looking for CDs: *Fort Saganne* (Sardegna), *The Black Cauldron*, *Dawn of the Dead*, *Body Heat*, *Whales of August*, *The Raggedy Rawney*, *Jungle Book/Thief of Bagdad* (Varèse), and *Fedora/Crisis* (Varèse CD Club).

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking to contact others interested in trading soundtrack and show recordings. The following is a partial want list: *Against a Crooked Sky* (Embryo EM-1005, Azevedo), *Alfred the Great* (MGM MCS-8112, Leppard), *Bite the Bullet* (RFO-102, North), *Catlow/Soldier Blue* (Eros 80544, Budd), *Coogan's Bluff* (private/full score version, Schiffrin), *Devil and Max Devlin* (A&M PRO-1, Hamlich), *El Condor* (Nat. Gen., Jarre), *Fantabulous* (Beat LP-002, Brugnolini), *Flesh Gordon* (X-rated pic, Ferraro/Tevis), *God's House* (Tri-11294, I. Walters), *Handle With Care* (Preview LP-1001, Mendoza-Nava), *Karate Amazonas* (TAM YX-8023, Micalizzi), *Oh God Book II* (War. Bros. FOX-1, Fox), *Old Boyfriends* (Columbia S-36072, Shire), *Il Racconto Del Giungla* (Beat LP-031, De-Masi), *Sphinx* (War. Bros. HS-3545, Lewis), *Texas Romance/Bad Company* (Chap STK-1069, Schmidt), *The West* (DET MDG-2005, various). He will buy (if reasonably priced) or will trade, from an extensive collection of soundtracks and shows. All inquiries and lists are welcome, including foreign collectors. Please send your specific requirements. He is also looking for: (1) import (non-USA) scores and shows; (2) private/obscure/unusual pressings; and (3) noncommercial/studio-only recordings.

FOR SALE/TRADE

Chris Shaneyfelt (Rt 3 Box 355-11, Grove OK 74344) has the following CDs for sale: For \$3: *Lethal Weapon 2* (Kamen, CD only, no inlay cards). For \$5 ea.: *Phantom of the Opera* (Segal, Restless), *Freejack* (T. Jones, songs), *Planet of the Apes* (Project 3), *Tucker* (Jackson, notched): For \$6 ea.: *Blind Date* (Mancini, songs), *Rocky III* (Conti, songs), *Parenthood* (Newman, notched), *Twilight Zone Vol. 1*, *TZ Vol. 2* (both Varèse). For \$7 ea.: *Star Trek: Doomsday Machine/Amok Time* (inlay card notched), *Black Rain* (Zimmer, songs), *My Heroes Have Always Been Cowboys* (Horner, songs). For \$8 ea.: *Star Trek: Astral Symphony* (various), *MCA Movie Greats*, *Bond and Beyond* (Kunzel comp.), *Halloween 5*, *Jungle Book* (Disney), *Out of Africa*, *Red Shoes: Classic British Film Music*, *Year of the Gun* (Conti), *Streetcar Named Desire*, *Meridian* (Donaggio).

FILM MUSIC CONCERTS

California: May 21, 22—San Jose sym.; 20th Century Fox Fanfare (Newman), *Lawrence of Arabia* Overture (Jarre), *Exodus* Rhapsody, *Wizard of Oz* Suite (Stothart), *Gone With the Wind* Dance Montage (Steiner), *Tom Jones* Overture (Addison), *Payton's Place & Bride of Frankenstein* (Waxman), *A President's Country Medley* (Tiomkin), *Indiana Jones and the Last Crusade* End Credits (Williams). May 27—Orange County High School of the Arts; *The Raiders March*. June 4, 5—Pacific sym., Irvine; *Dances With Wolves* (Barry), *Past Times* (Holdridge). (Note: the "Tribute to Elmer Bernstein" concert has been postponed until next year.) July 4—Pacific sym., Irvine; "Salute to John Wayne," Patrick Wayne, narrator: *The Alamo*, *Green Leaves of Summer*, *The High and the Mighty* (Tiomkin); *The Quiet Man* (Young), also: *Scenes of Summer* (Holdridge).

Indiana: June 26, 27—*The Natural*; July 7, 10—Indianapolis s.o.; *Star Trek: Deep Space 9* (McCarthy), *Star Trek V: Final Frontier* (Goldsmith).

Maryland: June 25—Baltimore s.o.; *Ghost* (Jarre), *Dances With Wolves* (Barry), *Avalon* (R. Newman), *The Raiders March* (Williams), *Dr. Zhivago*: Prelude & Lara's Theme (Jarre), *Psycho* Suite (Herrmann), *The Magnificent Seven* (Bernstein), *Indecent Proposal* (Barry).

New York: July 3—American Legion Band of Tonawanda; *Ride to Dubno* from *Taras Bulba* (Waxman).

Oregon: June 24—Cascade Festival of Music, Bend; Motion Picture Medley (Goldsmith, *A Patch of Blue*, *The Sand Pebbles*, *Papillon*, *Poltergeist*, *Chinatown*, *Wind and the Lion*), *The Generals March* (Goldsmith, Patton and MacArthur), *A President's Country Medley*, *The Raiders March* (Williams), *The Great Escape March* (Bernstein).

Pennsylvania: May 28, 30—Pittsburgh Ballet; *Star Trek: The Motion Picture* (Goldsmith), *The Natural* (Newman).

Tennessee: May 22—Chattanooga s.o.; *The Magnificent Seven* (Bernstein), *Nigh Noon & Rawhide* (Tiomkin).

Children of a Lesser God (Convertino), *Moon Over Parador*, *Space Age* (Chattaway), *Kings Go Forth/Some Came Running* (Bernstein), *League of Their Own* (Zimmer, songs). For \$10 ea.: *Masters of the Universe* (Conti, Silva), *Gorillas in the Mist* (Jarre), *The Babe* (Bernstein), *Star Trek: Cage & Where No Man...*, *Star Trek: TNG: Encounter at Farpoint* (McCarthy), *Driving Miss Daisy* (Zimmer), *Dances with Wolves*, *Living Daylights*, *Star Trek: TNG: Best of Both Worlds* (Jones), *Monty Python Sings*. For \$12: *Enemy Mine* (Jarre). For \$15: *We're No Angels* (Fenton). All CDs are used but in good condition. Include 75¢ postage per disc. Write first to inquire about availability. First come, first serve—if your letter is first, disc will be held for you to send check. If you wish your discs to be shipped in new jewel boxes, include \$1 extra per disc.

Robert L. Smith (2552 Twin Oaks Ct #26, Decatur IL 62526) has a new list of soundtrack LPs, CDs & tapes for sale, send SASE. Many sealed. Titles include *Batteries Not Included*, *Nun's Story* CDs, sealed *Young Sherlock Holmes*, *Pirates* tapes; *Circus of Horrors*, *Final Countdown*, *Freud*, *Knights of the Round Table* and many other sealed LPs.

James Vail (1110 S Madison St, Covington LA 70433) has for sale: *Miklós Rózsa: Double Life* (hardbound), p&h included, \$12 (US), \$14 (rest of world); Original Spanish edition Disney LPs (sealed) with music & dialogue from *Pinnocchio*, *Alice in Wonderland*, & *The Three Caballeros*. \$5 each plus p&h in US, \$1 each. Also available are LPs: *Oliver* (ST 1784, \$10), *Sweet Charity* (KOL 6500, \$5), *The Gay Life* (SWAO 1560, \$20), *The Most Happy Fella* (03L240, 3LPs w/booklet, \$25), *Around the World in 80 Days* (Decca DL 9046, \$10), *Kismet* (LSO 1112, \$10), *Black Hole* (BV 5008, sealed, notched slightly, \$5), *Friends* (SPC 3598, sealed, \$5), *Battle of Algiers* (UALA293G, sealed/notched, \$7), *The Comedians* (E4494ST, \$10), *Cleopatra* (FXG 5008, \$15), *Themes from...* (From the Terrace, *Untouchables* ['50s TV], *Circus of Horrors* et al, Carlton LP 12/126, \$7). P&h: US: \$2 for 1st LP, \$1 each thereafter; rest of world: \$3 for 1st LP, \$1 each thereafter. Send payment in US dollars (cash).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has for sale the following CDs for \$9 each: *Poltergeist 2*, *Warlock*, *Field of Dreams*, *Basic Instinct*, *Sleeping with the Enemy*; For \$23: *Cocoon* (Horner, Polydor, black and white sleeve, good shape). Also available: a plethora of *Star Trek* memorabilia (books, props, models, etc.), send SASE for list.

BOTH WANTED AND FOR SALE / OTHER

Ford A. Thaxton (915 Fern St SW #11, Olympia WA 98502) is looking for a CD of *Octopussy* (Barry, A&M). Available for trade in return is a CD of *Cocoon* (Horner, Polygram).

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service, don't abuse it with monstrous lists (like some of the above). Talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

Texas: May 15—Fort Worth s.o.; *A President's Country Medley*. June 25—Fort Worth s.o.; *Star Trek* TV Theme (Courage), *Deep Space Nine*.

Utah: Jul 18—Mormon Youth Or., Salt Lake City; *Tom Jones Overture* (Addison), *The Ten Commandments* (Bernstein), *Star Trek: The Motion Picture* (Goldsmith), *Star Trek: Deep Space Nine* (McCarthy), more TBA.

England: June 24—BBC Concert orch, London; *Juarez Overture* (Korngold), *A Place in the Sun* (Waxman), *Tristram & Isolde Fantasy* (Waxman), *Jezebel* (Steiner), *Wuthering Heights* (Newman).

Australia: July 4—Queensland s.o., Brisbane; *A Place in the Sun*.

JARRE CONCERTS: Maurice Jarre will be in Brussels, Belgium on June 14 and in Anvers, Belgium on June 15 to conduct concerts of his film music (*Lawrence of Arabia*, *Dr. Zhivago*, *A Passage to India*, *Dead Poets Society*, *Ryan's Daughter*, *Fatal Attraction*, *Is Paris Burning?*, *Witness*).

HOLLYWOOD BOWL INFO: The Hollywood Bowl, in addition to having film music concerts, will be having a film composers exhibit this summer. Call the Hollywood Bowl box office for details.

WOLF TRAP CONCERTS: Wolf Trap Associates in Wolf Trap, Virginia, features a number of concerts over the summer, large ones conducted to live picture in many cases. The next such concert, "A Symphonic Night at the Movies," is scheduled for June 5. Contact: Wolf Trap Ticket Services, 1624 Trap Rd, Vienna VA 22182; phone: 703-255-1860.

This is a list of concerts taking place with the listed film music pieces in their programs. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in *bold italics*. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

THE ONLY GOOD COMPOSER IS A DEAD COMPOSER by KEN BRUZENAK

He'll work cheaper.

Don't believe it? Then when was the last time you heard the music of John Williams or Miklós Rózsa or Max Steiner in a symphony hall? Or how about Jerry Goldsmith or Elmer Bernstein or John Scott? How many of your friends even know who these men are, though they have all hummed or whistled their tunes while leaving movie theaters for the past 60 years?

One of the biggest problems with finding these composers' works is that they are not yet in public domain, so royalties must be paid to their publishers, who are subsidiaries of mega-corporations like Warner Communications, MCA and Sony. These companies have cadres of otherwise idle lawyers dedicated to extracting "fair" licensing fees for "their" compositions. The zeal with which this job is executed is evident: one seldom hears a live performance of *Gone With the Wind* or *The Magnificent Seven*. The fact that no income is generated from music that is prohibitively licensed makes it easier to dismiss the entire subject as non-commercial, so pricing is (in the grand capitalist scheme) inconsequential: a single dollar is the same as a thousand dollars when you're dealing in billions, so go for all you can get or why bother. Unfortunately, to a local symphony, a thousand dollars is a significant amount, on top of the fee for an arranger/copyist to tailor the score for the available orchestra.

The problem is not entirely due to greedy lawyers, though. Warehousing, indexing, contracts, copying, mailing and security are legitimate overhead expenses. So is the ASCAP and BMI-mandated royalty to the composer. But at what price? There is no free lunch, of course, but "no sales" results in the self-fulfilling prophecy of no lunch at all—not for the publisher or the potential customer.

The easiest solution for the average, moderately-financed music society is to go with the classical "Masters," who, being deceased over a hundred years, are of no interest to the legal community because they are ineligible for royalties. The contemporary composers, who have both their own and publisher's lawyers, and expect to be paid, are an extravagance, so they are seldom heard and it is difficult for them to build a demanding audience while breathing.

Seeking finer cuisine than a Burger King, contemporary composers occasionally gravitate toward commercial venues outside the symphony hall and are quickly labeled "hacks." Such ostracism further removes their chances of being heard on the concert stage. Only rarely does cultural schizophrenia erupt when a composer of awesomely obvious ability dares to dabble in both "Art" and "Popular" music: George Gershwin's *Rhapsody in Blue* and *An American in Paris*, Aaron Copland's *Billy the Kid* and *Rodeo* somehow supersede his gaucherie at scoring films like *The Red Pony* and *Our Town*, and Leonard Bernstein is first and foremost a highly regarded "Serious Conductor" who frittered around with trifles like *West Side Story* and *On the Waterfront*.

Some of this century's finest symphonic composers have turned to the movies and television simply because Hollywood is the only place offering them a chance to have their work performed, period. It provides a hands-on learning laboratory with many of the finest classical and jazz musicians in the world. Where else could a composer have nine, hour-long orchestral pieces performed in a single year, as Max Steiner did at Warner Brothers in 1937, 1938, 1939, 1948, 1949 and 1951? Subscriber snobbery and ticket prices preclude such a feat at Carnegie Hall, even

if there were such a thing as a "popular contemporary classical composer."

But music is supposed to be about "Art," not dollars and sense. So, is the symphony hall being well served by excluding music of the 20th century, as though nothing of value was conceived after 1899? With all the thousands of movie scores written, can we not include even one between *Lieberstraum* and *Eine Kleine Nachtmusik*? Why do we have the ghettoized distinction between "Symphony" and "Pops" concerts? Which returns the issue to the essential, if subjectively obscurant issue of:

The old stuff was better.

Was it?

Really?

Has anybody actually sat down and listened to the complete Wagner *Die Ring des Nibelungen* cycle and been enthralled for 13 hours? Or does one mostly remember the *Ride of the Valkyries* from what is essentially a gloriously mounted Teutonic comic book, and really more associated with the movie *Apocalypse Now*? And who has not dozed off at a Mahler concert? And don't we all just revel in the exquisite dissonance of Schoenberg's *Pierrot Lunaire* as we go to work every morning?

Of course not. Yet the pretension that pre-1900 music is somehow more important by virtue of its decay persists. Most any record store contains a half dozen different recordings of Beethoven's *Eroica*, yet Jerry Goldsmith's *The Wind and The Lion* soundtrack was unavailable for 15 years, and probably soon will be again. Both are enjoyable pieces of music, both have memorable themes and orchestral color, and both have boring stretches. The point is not which is qualitatively better, but that, after a three month run in theaters and on cable TV, the Goldsmith score is deliberately segregated from public availability. The committee that selects live concert pieces seldom deigns to listen to film scores, and so never knows what it is they are excluding, yet they doggedly mount their fifth presentation of Rossini's *Overture to William Tell* (which will undoubtedly be much improved when everyone forgets about that damned *Lone Ranger*). The potential to enliven a mummified repertoire, enrich the pallet of orchestral colors, and expand the audience toward a less conservative public is repeatedly lost with the specious argument that nobody wants to hear newer movie music—which they've never had a chance to hear, as pure music, in the first place.

It is the symphonic form that loses out, ultimately. Too many adults, let alone children, have never heard a live orchestra, the layered beauty of singing strings, and the singular lonely wail of an oboe. The magnificence of a hundred musicians playing separately yet in unison is unknown to millions, and large choruses have become harmonic dinosaurs. The orchestra, always expensive to sponsor, is increasingly vulnerable to synthesizer economy. By clinging so desperately to age-old "Classics" without replenishing the supply with new blood, "Serious" music has become synonymous with "stodgy, long-winded and boring" to large segments of the listening public. One has to wonder if many symphony enthusiasts really care about the sounds and textures and colors only a large philharmonic ensemble can provide, or whether they just want to be members of an elite, increasingly geriatric club.

True innovation certainly takes place in the "Serious" music world, but its immediate impact is questionable. Atonal, pentatonic and dissonant chord structure is too often presented as an end

unto itself, and synthesizers used to provide cat-erwauling solo stunt-shows. It is frequently the Hollywood composer who integrates these gimmicks into accessible tools to be utilized as part of the orchestral idiom. The avant-garde was long ago co-opted by Jerry Goldsmith's percussive, electronic sounding (but not) *Planet of the Apes* film score, and Ennio Morricone's *The Good, The Bad, and the Ugly* gave pastoral cowboy music a tortured twist in the cadenza over a quarter-century ago, yet neither achievement is even recognized by the culturally fashionable. Successfully applied creativity, not self-indulgent cacophony, is integral to continuous work in films, which *must* connect with a broad-spectrum audience. The stakes of moviemaking are significantly higher than those of the concert hall, and the demands of complementing a primarily visual medium are different, but the musical achievements are analogous to opera, and no less deserving of respect by the supposedly sophisticated.

The tragedy is that so few even *try* to mine this motherlode of musicology. A wealth of 20th century symphonic scores lie in vaults in Hollywood, and royalties are generally cheaper than brand-new commissions of same-old sounding compositions. This is music created with passion and vitality by men who love their craft, and have had the experience of hearing and refining their works with real musicians, not in some financially constrained abstract. It is music designed specifically to speak to contemporary sensibilities precisely because the "classics" proved too cumbersome, inflexible and familiar. The film tunes are not necessarily better, but different by virtue of being closer attuned to modern life and swiftly evolving tastes.



Yes, there is a lot of chaff to be winnowed out of a movie score, a great deal of repetition and musical wallpaper of little interest, and some very clunky and obvious bombast. Yet the same could be said of Verdi, Wagner, Brahms and Ravel, if one dared to really inspect these musical emperors' wardrobes. We blithely overlook the fact that the "Great" composers were frequently "hacks" in their day, working for Princes—today they go to Hollywood rather than Venice. Much of Mozart's work was targeted for his equivalent of today's Broadway stage, for the money. Any pretensions of superiority in "Classical" music simply do not stand up to white glove inspection. Ironically, most baby-boomers' initial exposure to "Serious" music has come from Bugs Bunny cartoons and old black & white movies—hardly the tuxedoed pomp of the Palladium—so their perception of Rimsky-Korsakov's "Greatness" comes with rabbit ears and jumpy frame splices.

Sadly, as the satisfied Classical patrons get older and older, their numbers dwindle. They are replaced by the *nouveau riche* and yuppies for a while, but ultimately they, too, tire of playing

"grown-up" and drift away as their short attention spans are sated. Meanwhile, Ernest Gold's powerful *Exodus* theme crumbles into dust, Maurice Jarre's *Witness* is blindly cast aside, Basil Poledouris' thundering *Conan* atrocities in neglect, and Elmer Bernstein's *The Magnificent Seven* vanishes in a puff of cigarette smoke. The music that is so hauntingly familiar to millions, and has some vaguely defined meaning to them, is tacitly dismissed. Melodies worthy of collection, development and examination are simply abandoned as cinematic bastard children. Concert programs continue to chortle over the innovations of the receding past while ignoring any living innovators. Sparks of dissent, such as John Williams and the Boston Pops or Erich

Kunzel and the Cincinnati Pops, are grudgingly acknowledged aberrations, despite their encroaching presence in the classical CD bins.

In an age of rap and Madonna and heavy metal, it is not pointless to try to maintain symphonies, because we all grow older and seek depth and substance in our music and our lives. But we can only expand our harmonic horizons by first connecting with experiences that reflect our lives, not that of a Renaissance agrarian-based monarchy. We can appreciate the *1812 Overture*, but many of us have lived with the *James Bond Theme* in the background. Perhaps John Barry's stirring 007 composition is not brilliant, but it does evoke an audio-visual industrialized era with intrigue and driving force.

Whether or not it will ultimately replace a Brahms lullaby as a concert highlight in the 22nd century is moot. But it deserves the opportunity. And that opportunity can only come when it is allowed to be heard beyond its lowly cinematic conception, when it is played, live, by a full orchestra, for which it was written. Successive generations may then make their own judgment without the adolescent trappings of its origins.

Honestly, what is so terrifying about finding lots of good music from the 20th century?

Maybe after all the composers are dead, such evaluations and recognition will become possible.

They'll be cheaper then.

And better.

AVOIDING THE 'P' WORD

by JEFF EDMONDS

Deep in the bowels of that mastodonic February/March issue was an editorial by Andrew Derrett on film music and the classical connection. Although I would quibble with a few of Mr. Derrett's assertions, I concur with his overall sentiments: We fans should not be so hasty to cry "plagiarism." It's too strong a word to bandy about recklessly, and it probably only applies to a few rare cases. I hate to see music lovers misdirect their enthusiasm and take sides in a meaningless Classical vs. Film Music war. I think we ought to confine our passionate allegiances to really genuine causes, like Coke vs. Pepsi. However, I always enjoy swapping specific observations about classical influences in film music. For me, it's all part of the experience of exploring and appreciating music.

Many years ago, after becoming a devout film music fan, I made my first tentative explorations into classical music. I was immediately struck, and mildly disconcerted by, many film composers' obvious borrowings, derivations, and imitations. And, for that matter, I was suddenly aware of how the pop artists all around me were plundering the classics. (A Paul Simon song from his *Rhyming Simon* album came from Tchaikovsky's *Serenade for Strings*; Emerson, Lake and Palmer based a tune on Leos Janacek, for gosh sakes; and who the hell was Eric Carmen and why was he stealing from Rachmaninoff's 2nd symphony?)

But the more I learned about classical music, the more I realized how allusive all music is. Browsing through my collection, I find titles such as Brahms' *Variations on a Theme by Joseph Haydn*, Britten's *Variations on a Theme of Frank Bridge*, Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, and many more. All composers, I realized, are working within a tradition and building on what has gone before. Borrowing a phrase or a whole theme from another composer, or musically paraphrasing a known work, is a common working method. Composers give themselves a lot more latitude about this matter of borrowing notes, and I think we fans should do the same.

It's useful to remember that melody is not the be-all and end-all of music. Melody is one component of music, along with rhythm, harmony, and tone color. Aaron Copland, in his book *What to Listen for in Music*, advises us not to judge a composer solely on the basis of melodic gift, and points out that "Serge Prokofiev works a seemingly inexhaustible melodic mine as compared with Stravinsky's, yet few would claim him to be the more profound musical creator."

Once these ideas had soaked in, music for me became a lot less aggravating and more entertaining. Only rarely does the word "plagiarism" pass my lips (I think I may have blurted it out

involuntarily when I heard the pointless rip-off of the *Psycho* theme in *Re-Animator*). Now, spotting classical allusions in film music is just part of the fun. When I hear one, I ask myself, first of all, is it appropriate? Could the composer have had a good reason for borrowing besides a case of writer's block. Did he or she just quote it verbatim or refashion it to suit a purpose? (I think of Jerry Goldsmith's comic use of Wagner in *King Solomon's Mines*.) Could the composer have been cursed with a microcephalic director who insisted, "My wife likes Beethoven—I think we oughta put some Beethoven in here somewhere—huh, whaddaya think?"

In the case of film music specifically, I keep reminding myself to make allowances for the circumstances of composition. I work for a monthly magazine, so if I extrapolate my own deadline nightmares to a field like film music, I can begin to imagine the intense pressure on a composer who has only a few weeks or even days to create an artistic masterpiece. Add to that the ever-present danger of too many cooks spoiling the broth. For instance, I'm sure Goldsmith never intended for Howard Hanson's 2nd symphony to be used in the closing credits of *Alien*, but it must have been out of his hands.

To turn to one of the specific examples in Mr. Derrett's article, I think Stanley Kubrick's use of Khachaturian's *Gayne Ballet Suite* adagio in *2001: A Space Odyssey* was quite inspired. James Horner's use of it (if he indeed was responsible) for the same purpose in *Aliens* was less inspired because it had been done already. Then he trotted it out again for *Patriot Games*, where its use was totally inappropriate.

Often composers acknowledge a masterful precedent not by quoting it exactly, but by using it as a model. Few works are as exhilarating as "O Fortuna" from Carl Orff's *Carmina Burana*, and that piece has been used to good effect in films like *Excalibur* (which had an otherwise boring classical pastiche score), but now I'm getting tired of hearing it in films, trailers, and commercials. In *Glory*, my personal favorite of James Horner's scores, Horner impressed me by composing an original piece of choral music modeled on Orff's (it accompanies the final assault on the fort). I'm far more impressed by this sort of approach than I am by the direct use of classical music, which is treating it as ready-made film music.

When Hollywood filmmakers discovered Samuel Barber's *Adagio for Strings*—one of the glories of American music—it didn't take them long to wear it out. (I've heard it in *Elephant Man*, *El Norte*, and *Platoon* so far.) Georges Delerue was apparently asked to imitate it for *Platoon*, and the result (available on Varèse Sarabande's *London Sessions Vol. 1*) is quite moving. But

Oliver Stone must have chosen, regrettably, to fall back on the original and discard Delerue's fine piece. Bill Conti's score to *Murderers Among Us* is an even closer paraphrase of the Barber work, and, though not incredibly original, I found it undeniably effective. Since there is no more profound expression of grief anywhere in our musical heritage, Barber's *Adagio* was an obvious model to draw on for an experience as profound as the Holocaust. On the other hand, I groaned when I heard lifted passages of Gustav Holst's *The Planets* in the film *The Right Stuff*. I don't know if Conti or director Phil Kaufman was responsible, but it was a weak idea that further weakened an undemourished original score (and probably helped it get an Oscar—sheesh).

In composing *Legend*, Goldsmith obviously drew inspiration from Maurice Ravel, who created colorful fantasy sound worlds in works like *Daphnis et Chloe* and *Ma Mère l'Oye*. In "The Dress Waltz," Goldsmith paid homage to Ravel with a brilliant imitation of the master's style. It doesn't quote verbatim from any Ravel piece I know, but the sound is there—the wordless chorus from *Daphnis* and the runaway-waltz concept from *La Valse*. I don't think many living composers could capture Ravel's style so convincingly, and that piece has given me endless delight. If anything, it increased my admiration for Goldsmith (which I didn't think was possible).

I heard another French influence in *Legend*. For his "Sing the Wee" track, Goldsmith picked up on a musical phrase from Francis Poulenc's *Mouvements perpétuels* and expanded it into a full-blown melody. I don't know about everyone else, but I get a kick out of discovering such things, and I'd like to hear what other people have discovered.

Oh yeah, before I forget, I swear I heard the first few notes of the *Star Wars* theme in Puccini's intermezzo from *Manon Lescaut*. The tempo was slower, but I'm sure it was there.

Jeff Bob says check it out. (Oops, is that plagiarism?)

As one now delving into the gigantic mass that is classical music myself, I have often been astonished at the similarities between certain classical works and film scores. The above two articles excellently delve into the classical and film connection—follow-up articles would be most welcome. Hopefully by addressing this relationship we can all find more wonderful music to appreciate; there are indeed many classical buffs who rudely look down on anything film-related, but just as many soundtrack collectors who snobbishly consider classical music dull and boring but anything composed for a movie not so. Those with knowledge in both classical and film music, please do write in to shed further light on the subject. If you just want to state your opinions on this potentially massive subject, write in to the "Mail Bag" section of FSM.

-Lukas

Collecting Friedhofer

The recent excellent 2CD issue of Hugo Friedhofer's (1902-1981) scores to *The Young Lions* and *This Earth Is Mine* (Varèse VSD2-5403) has rekindled interest in this often underrated composer. A master craftsman at film scoring, Friedhofer first came to prominence as Korngold's chief orchestrator at Warner Bros. during the Golden Age, which produced *The Adventures of Robin Hood*, *King's Row*, and *The Sea Hawk*. Friedhofer won the Academy Award for what many consider to be a penultimate film score, *The Best Years of Our Lives* (1946), a well-respected post-World War II drama. He received eight additional Academy nominations. Of more than 80 film scores that Friedhofer wrote, only about ten are represented on soundtrack albums.

Friedhofer's top collectable album is *Island in the Sky* (DL 7029), a 10 inch album from a 1953 aviation movie starring John Wayne (RRS=10). Another John Wayne vehicle, 1958's *The Barbarian and the Geisha* (FOX 3304, RRS=9) is the rarest 12 inch LP by this composer. The remaining LPs featuring Friedhofer scores are listed in decreasing order of rarity: *The Sun Also Rises* (Kapp KDL 7001, 1957, RRS=8); *This Earth Is Mine* (Decca DL7 8915, 1959, RRS=8); *An Affair to Remember* (Col. 1031, 1957, RRS=7); *Boy on a Dolphin* (Decca DL 8510, 1957, RRS=7); *The Young Lions* (Decca DL7-8719, 1958, RRS=7); *One Eyed Jacks* (LOS 17001, 1961, RRS=6); *The Best Years of Our Lives* (EDP 8101, 1946 [issued 1978], RRS=4).

A limited edition CD of *Boy on a Dolphin* was recently issued by MCA in Japan.

Friedhofer is represented on a number of compilation LPs, including scores from *The Bandit of Sherwood* on "Hollywood: The Post War Years" (AIE 3104, 1980, RRS=6), *In Love and War* on "Great Americana Film Scores" (ERS 6506, 1977, RRS=5), and an album devoted exclusively to Friedhofer, "Film Music of Hugo Friedhofer" (Delos 25420, RRS=5), which features his last two film scores, *Von Richtofen and Brown* and *Private Parts*.

Most of the albums that were released represent Friedhofer's later film scores, chiefly from the late 1950s. There remains a wealth of scores to be mined from his early days in Hollywood as a solo composer, including 1938's *Adventures of Marco Polo* and 1948's *Joan of Arc*, which Friedhofer once referred to as "The Barbeque."

Novelties Update

Thanks to John DeSalvo of Astoria, NY for an updated list of colored vinyl which includes green issues of *Silent Running*, *Harper Valley P.T.A.*, lavender *My Fair Lady* promos, and blue promo *Lost Horizons* (the black vinyl issue of which must rank up there with *The Eddy Duchin Story* for "household soundtrack issue of the 1970s"!); Picture disc issues listed include (shaped discs): *Mad Max Beyond Thunderdome* in the shape of Tina Turner no less!; *The Addams Family*; *Pee Wee's Big Adventure*; *Teenage Mutant Ninja Turtles* in turtle shape; and

Shocker. Mr. DeSalvo also writes of numerous 12" picture discs including *The Eyes of Laura Mars* of which only one known copy exists. (He is currently fleshing out his collection with scarce 78 rpm and picture discs from the 1930s, chiefly Disney pictures.) Mike Murray of Manlius, New York also points out the issue of *Superman II* which has the "S" insignia emblazoned on the black vinyl itself. Thanks everyone.

The List of the Month: Here's the third installment of the Top 50 rare soundtrack LPs, commercial and domestic releases only, #21-30:

21. <i>Barbarian and the Geisha</i>	Friedhofer	Fox 3004
22. <i>High Tor</i>	Schwartz	DL 8272
23. <i>Kings Go Forth</i>	Bernstein	W 1063
24. <i>On the Beach</i>	Gold	SR 25098
25. <i>Sodom and Gomorrah</i>	Rózsa	LSO 1076
26. <i>Vertigo</i>	Herrmann	MG 20384
27. <i>The Greatest Show on Earth</i>	Young	LPM 3018
28. <i>Cobweb</i>	Rosenman	E-3501
29. <i>God's Little Acre</i>	Bernstein	UAL 40002
30. <i>Return to Paradise</i>	Tiomkin	DL 5489

Relative Rarity Scale value (RRS) is 9 for all the above in the third tier of rare soundtracks. Prices in this group range approximately from \$75 to \$150 with higher prices commonly commanded for *Barbarian and the Geisha* and *High Tor*, two top collectibles in the hobby.

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526.



by R. MIKE MURRAY

RECORDMAN VISITS THE CUT-OUT BINS

Previous columns have briefly discussed the most common habitats of available old soundtrack/cast recordings—the garage sale and the flea market. Recordman and his nefarious cousins can usually be found in these locations in small towns and cities all over the country on weekends. However, there are many other sources and means which should be considered.

Alas, the old corner record store, for the most part, has fallen victim to the mall stores which carry mostly CDs of the newer releases and reissues of a select few of the old ones. Some of these mall stores, however, are parts of large audio chains through which the last of the available vinyl releases over the previous ten years are being remaindered for prices usually ranging from 99 cents to \$3. These are the record "cut-out" bins, so called because they have been cut out of the distributor/retailers' normal pricing policy and deleted from the manufacturers' catalogs. The term "cut-out," or its abbreviation "co," is also used in record grading lingo in dealer ads to indicate that this is a record of that type. This is so because the distributor has literally cut a small hole on one corner of the record jacket about the size of a large bb pellet, or has sawed a small cut into the side of the jacket. Some record dealers get more specific and indicate "bb" or "sm" (sawmark).

Another method the distributors have utilized is to cut a small portion off of the corner of the

record cover. The ad notation is usually "cc" (cut-corner). However, "co" has become the generic notation for these types of records. Older albums of this nature that you may see from the '50s and '60s usually were ink-stamped on the back or front cover with the word "Discontinued" or "NR" (no return). In older albums, these notations, or some other symbol such as "X," may actually be pressure impressed into the jacket cover.

If you have any old 45rpm records in your collection, check out the label portion to see if a "bb" hole has actually been drilled through the record itself. Since very few 45's had jackets (e.g. Extended Play EPs), holes were drilled into the non-playing portion of the vinyl to indicate a remainder record. You may also see similar indicated stamped ink notations on the label. These were the 45's you used to be able to buy in a plastic bag, three for a dollar, normally after their popularity had waned, or ones that just didn't sell. However, unless it's a really sloppy job, album cut-outs affect the cardboard jacket only. The purpose of any of the "co" indicators was and is not for the consumer, but rather to insure that the retailer could not return these records to receive full price credit from the distributor or manufacturer, as he might for other contracted-for stock. It also prevented the consumer from trying to return these records to the retailer and attempting to obtain a regular price refund. Those of you who collect paper books or magazines, such as comics, see this same practice demonstrated when the top portion of the comic, usually the title, has been clipped off. These retailers didn't have to return the whole comic, just the title clip-off, to receive credit for unsold comics. Many dealers would then double-dip by selling the "co" comic to you at half price.

Currently, it is extremely unlikely, but not unheard of, that you will find 1960s LPs or even those from the '50s in the cut-out bins. Most of the stock is now late '70s and '80s. There are quite a few soundtracks in the bins of the various

artist "rock" compilation variety, and, to a lesser extent, some of the newer generation soundtrack composers.

Recordman will check out the cut-out bins when he's in the area during lunch or while killing time waiting for his spouse or girlfriend, who's trying on clothes on the other side of the mall. He also buys at least one copy of every soundtrack/cast he doesn't have yet, sometimes even multiple copies for later dealing. He may well never even open some of these records, but he realizes, as should you at this late date, that when the vinyl LP finally disappears even from the cut-out bins, the next time he will see it is in the auction/set-sale lists at ten times what he can buy it for now. He will later negotiate several of these albums in a few years with a novice collector of newer material (not you, of course) for one older "money" album that he really wants, maybe even for listening purposes!

There are several things that you should be aware of with "co" records. It has been my experience over the years that these are overwhelmingly "mint" vinyl that simply didn't sell and which are therefore unremaindered. However, it is not unheard of that the actual record may be a manufacturer's "second" which, upon closer examination, may contain a minor defect. You should note that this is true for many first line sealed albums as well, however. So, no matter what, you take a small risk by buying any sealed record or CD. There have also been reported instances of retailers putting new shrink wrap over customer returns and reselling them as new or cut-out records. Life is short, friend—gamble the 99 cents!

In order for the distributor/manufacturer to affect the "bb" or "sm" on the jacket, he may remove the original plastic shrink-wrap, make the required cut, and then re-seal with new shrink-wrap. Otherwise, the introduction of a hole in the original plastic would quickly cause the entire wrap to unravel. Other distributors don't care and just punch a hole in the jacket with an awl. You

may then see the result in a "co" album which has two layers of shrink wrap on it. Sometimes, if it is known that the records will be remaindered immediately, the cut is made shortly upon manufacture of the jacket and then the record is shrink-wrapped.

An interesting sidebar is that when LP albums were first produced, there was no wrap on the jacket at all, although some manufacturers (e.g. Columbia) later began to seal the internal record in soft plastic. To my knowledge (I need help on this one, fellow LP collectors), MGM was one of the first labels in the early 1950s to seal the entire album in a soft, thin, pliable plastic (similar to today's after-market poly sleeves) with their corporate logo embossed thereon. I do know that *Julius Caesar* was packaged in this manner.

Time to wrap it up (excuse the pun), but first, however, a brief word about collector grading of a "co" album: The album technically qualifies as one "still sealed" (abbreviated "ss"), although some form of "co" should always be noted for a potential buyer. The cover condition does not qualify as "mint," but by noting "co" you are already made aware of that. If the "co" is small and unobtrusive, I *personally* would grade the cover as Mint Minus (M-), assuming no other cover defects, but would definitely notice you of the "co" status. Some of Recordman's comrades may well disagree with that notation and consider any "co" cover to be no better than Very Good Plus (VG+). I consider this an insignificant flaw in an otherwise perfect album, and will gladly accept any "ss/co" copy of *God's Little Acre* any cover purist would care to donate.

Finally, "ss" copies warrant a premium price, usually above "guide," especially for older albums. Any album "ss/co" will command slightly less. Be aware that if a "ss" album has cover mildew (it can happen!) or any other defect it won't get the price boost over Mint. Novice soundtrack/cast collectors should become familiar with the record grading standards published in every issue of *Goldmine* magazine, which, with the exception of a slight variation in the magazine *Discoveries'* grading, have fairly much been accepted as trade standards. •

Recordman and his mild-mannered alter ego, Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13102.

BOOK REVIEWS

by ROBERT HUBBARD

Did They Mention the Music?

HENRY MANCINI w/GENE LEES

ISBN 0-8092-4496-9, Contemporary Books, Inc., Chicago, IL 1989, 252pp.

No Minor Chords: My Life in Hollywood

ANDRE PREVIN

ISBN 0-385-41341-6, Doubleday, NY, NY 1991, 148 pp.

Dimitri Tiomkin: A Portrait

CHRISTOPHER PALMER

ISBN 0-950439-0-8, T.E. Books, London 1984, 144 pp.

This month, it's another look at biographies of composers; two autobiographies of composers who got their start in the twilight time of the studio system, and a look at one of the grand masters of film scoring. Henry Mancini, Andre Previn and Dimitri Tiomkin, respectively, are the subjects of the aforementioned books.

Did They Mention the Music? is an intimate look at Mancini's life and career in his own words, with a slight assist from Gene Lees, who provides a framework in the form of a preface and afterword. The basis of the frame is a concert performance of Mancini in Pittsburgh and a visit to West Aliquippa, PA, where he was raised.

Mancini was the child of Italian immigrants and he recounts memories of his parents and his childhood in West Aliquippa, and his burgeoning interest in music. His interest led to training by Max Adkins (a Pittsburgh teacher who was very influential on him; Jerry Fielding also studied under Adkins), who introduced him to Benny Goodman; Mancini went on to study at Juillard. After his wartime service in the Army, he joined the Glenn Miller/Tex Bencke Band where he met his wife, Ginny O'Connor, who was influential in the start of his film career.

One of the highlights of the book is Mancini's recollections of his apprenticeship at Universal Studios during the '50s. Hired due to his experience with big bands, he worked and learned from composers Herman Stein, Hans Salter, Frank Skinner and Joseph Gershenson on pictures like *Creature from the Black Lagoon*, the Abbott & Costello and Ma & Pa Kettle series, *Tarantula*, and other Universal films. The usual practice was to have two or three composers working on a picture, due to the required output at the time. Mancini did arrangements for the films *The Glenn Miller Story* and *The Benny Goodman Story*, ironically enough, and got solo credit for films such as *Rock, Baby, Rock* and, notably, *Touch of Evil*.

Mancini documents his working relationship with directors Stanley Donen (*Charade*, *Two for the Road*), Paul Newman (*The Glass Menagerie*), and especially Blake Edwards. He acknowledges the fact that he has contributed to his being typecast as a composer of light comedies and such, due to the fact that most of his dramatic music is not recorded. He corrects this assumption in his discussion of his music for the films *The White Dawn*, *Experiment In Terror*, *The Molly Maguires*, and *Wait Until Dark*.

A chapter entitled "The Process" details Mancini's duties and decisions when composing for a picture. Mancini also delves into the business side of music, providing a short history and an explanation of ASCAP (American Society of Authors, Composers and Publishers), an organization he stresses a need for. Mancini was one of the first who established a precedent for composers to have more control of their work by retaining publishing rights for *Peter Gunn*. He makes the point that composers must fight for their rights, especially since recent acquisitions and mergers of companies make it difficult for composers to know exactly who owns their work.

Another overview of working in Hollywood is provided by Andre Previn. A musical prodigy, Previn was providing arrangements for radio shows at the age of 16. This brought him to the attention of someone at MGM, who promptly hired him, starting his Hollywood career. *No Minor Chords* (the title taken from Irving Thalberg's famous edict on what music for MGM should *not* contain), is Previn's recollections of his tenure as a composer for MGM.

Previn's anecdotes are a mixture of fond remembrance and wickedly funny humor as he tells of working with people such as Johnny Green, Miklós Rózsa, Arthur Freed, Alan Lerner and the mostly unheralded staff in MGM's music department; people such as Leo Arnaud, Al Woodbury, Alexander Courage and Bob Franklyn, to name just a very few. Previn also touches upon his stint in the army and his performance with jazz clubs during that time.

The tone of the book is light, keeping with the string of stories Previn relates; a collection of "Tales of Toil" in the industry. While there are several salacious tales in the book, it never descends to a trashy level. Previn does seem to have a fondness for his days in Hollywood, but it is clear that he does not miss them, especially in dealing with executives. As an illustration, he recounts a meeting with a Disney executive when they were courting him to participate in a new version of *Fantasia*. The denouement to *that* tale you'll have to discover on your own.

For those interested in more of Christopher Palmer's writings on film music and composers, *Dimitri Tiomkin: A Portrait* is an absolute gem. This detailed profile, which was originally published in England in '84, fully examines Tiomkin's life and career.

The book is comprised of three parts, plus a filmography and a listing of honors and awards. Part I is a chronology of Tiomkin's life, which follows his childhood in pre-Revolutionary Russia and his musical training at the Conservatoire, being a contemporary of such composers as Shostakovich and Prokofiev. Most of the chronological material is extracted from Tiomkin's autobiography, *Please Don't Hate Me* (Tiomkin and Prosper Buranelli, 1959).

After the war, he began a professional relationship with Albertina Rasch, a dancer who had formed her own company. Their relationship eventually became personal and they married. She was instrumental in Tiomkin's start in film scoring. His early work eventually led to his score for Frank Capra's *Lost Horizon*, the first landmark in his career that spanned over 35 years in Hollywood.

Part II is a perspective of Tiomkin's career, in which Palmer elucidates Tiomkin's strengths in his scoring and elements that make him a 'Russian' composer, from the grandeur that is a trademark of his work (most of Tiomkin's Western scores come readily to mind), to the modifications of a single theme and the attraction/use of folksong (*High Noon* being a perfect example). Part III is an examination of Tiomkin's landmark scores: *Lost Horizon*, *High Noon*, *Giant*, *The Old Man and the Sea*, etc. Of particular interest is Palmer's analysis of the music for *Rhapsody of Steel*, an animated documentary produced in the late '50s, and a lengthy look at *Tchaikovsky*, the last film project that Tiomkin produced as well as scored. Palmer compares the effort against Ken Russell's film on the composer, *The Music Lovers*.

All three books are illustrated with photographs, the Tiomkin book lavishly so. The Mancini and the Previn books can be readily ordered from your local bookstore. The Palmer book might be available from shops that handle imports.

Though literature on movie music may seem sparse, a number of books on the subject do exist. A list of some of them can be found in *The Soundtrack Club Handbook*, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570.

QUESTIONS

Compiled by LUKAS KENDALL

This column exists to answer readers' soundtrack questions, whatever they may be. Send your questions in today! (By all means, send in your questions asking if so-and-so a score is available on LP or CD; however, if it isn't, please don't ask if "there are any plans" to release it. As explained last issue, such questions are basically pointless and unanswerable.)

Q: How many soundtrack collectors are there (to your knowledge) throughout the world? -KS

A: Good question! At least 1,000, as that's how many copies of FSM I've been able to get rid of recently. *Soundtrack!* magazine, a quarterly from Belgium, has a circulation of around 3,000. Varese obviously felt there were enough Goldsmith collectors out there to press 2,500 CDs of *The 'Burbs* for their CD Club. Some conservative estimates place the number of die-hard collectors in the world (not just people who liked *Dirty Dancing*) at no more than 2,000. I would like to think there are many more people who like film music but are still at the stage of waiting for a CD of *Predator* (there isn't one) to show up at the local Sam Goody. Any ideas, folks?

Q: In 1985, Quincy Jones and his eleven orchestrators and collaborators were all nominated for the Original Score Oscar for The Color Purple. What is the story behind this seemingly unusual inclusion? -ST

A: It was a case of Jones being busy and using a number of collaborators to write cues, orchestrate others and so forth under his overall supervision. When the score got nominated, eleven of the orchestrators (there may have been more who didn't get credit) did as well.

Q: What original Star Trek (1966-69) scores have yet to appear on disc? -ST

A: First season: *The Man Trap* (Alexander Courage), *Balance of Terror* (Fred Steiner),

What Are Little Girls Made Of? (FS), *City on the Edge of Forever* (FS). Second season: *Catpaw* (Gerald Fried), *Metamorphosis* (George Duning), *Friday's Child* (GF), *Who Mourns for Adonais?* (FS), *Omega Glory* (flag music only, FS), *Return to Tomorrow* (GD); Third season: *Elaan of Troyius* (FS), *The Enterprise Incident* (AC), *And the Children Shall Lead* (GD), *Spock's Brain* (FS), and *Plato's Stepchildren* (AC).

Q: I heard an interview with Mark Isham on the radio and was startled to hear that his name is pronounced "Eye-shum" (and does not, as I had for some reason assumed, rhyme with "fish-em"). So how does Craig Safan pronounce his name? Safe-un? Suh-fan? For that matter, is it Bruce Bro-ton or Brawt-on? -MS

A: According to Doug Fake, the composers pronounce their names to rhyme with "Staff-in" and "Caught-un," respectively.

Q: Where did that LP of Breakheart Pass (Goldsmith) come from? -ST

A: *Breakheart Pass* was one of 13 bootleg LPs pressed by Southern California record shop owner Walter Bowser in the '70s. He did limited, bootleg pressings on his "POO" and "RFO" ("Rescued From Oblivion") labels of otherwise unavailable scores like Barry's *Walkabout*, Morricone's *Hills Run Red* and *Hornet's Nest*, and a few compilations like "Great Fantasy Film Music." After being busted by the FBI, he rebounded with a legitimate "WEB" label, issuing 10 low budget soundtracks and original casts. An in-depth article on Bowser can be found in *CinemaScore* #11/12. (All backissues of that now-inoperative film music journal can be ordered from Randall Larson, PO Box 23069, San Jose CA 95153-3069.)

Q: What is the background of Wojciech Kilar who wrote the great score for Bram Stoker's Dracula? -ST

A: Kilar is a Polish composer who has been scoring Polish and West German films since the late-'60s. *Bram Stoker's Dracula* is his first, and so far only, Hollywood score.

Q: What is the mailing address for SCSE (the label that released [re-released] James Horner's Krull)? -SH

A: SCSE is one of the many labels under the Fifth Continent banner of producer John Steven Lasher. Other Fifth Continent labels include Southern Cross, Premier, and Label 'X'. Fifth Continent's mailing address is 3/1 Park Street, Clovelly NSW 3001, Australia.

CORRECTION

The topic of rejected scores continues to be a touchy one, especially for the composers whose reputations can be damaged by what may seem to a fan a fairly innocuous statement. In the 64 page Feb/March issue, Guy Tucker, in his "They Were Whores" thriller scores article, suggested that Graeme Revell has had "a great number of scores" rejected, and also that he wrote three scores for *The Hand That Rocks the Cradle*. This is wholly untrue. Revell has had half a score thrown out, for *The People Under the Stairs*, and had to re-write a few of the cues on *The Hand That Rocks the Cradle* several times (the latter is not an uncommon occurrence). *Film Score Monthly* sends its apologies to Mr. Revell. As always, factual errors like this are deeply regretted—if you see an error in FSM, please do write in so a correction can be printed.

Questioners This Month:

ST: Stephen Taylor, Mt. Prospect, IL
MS: Michael Schiff, Hollywood, CA
SH: Steve Head, Chicago, IL
KS: K. Selvaraja, Malaysia

Thanks to Doug Fake and Ford "You Didn't Hear It from Me" Thaxton for helping with the answers.

SOUNDTRACK ALBUM ODDITIES: PART II - ORIGINAL VS. SECOND PRESSINGS by ANDREW A. LEWANDOWSKI

Last month I discussed albums with variations in content between mono and stereo versions of the same album. In the next category of oddities we will look at those records which were pressed soon after the original to cash in on a film or score's popularity. These albums possessed the same label and number but contained slightly different content. Generally, the second pressing's cover was the same as the original's but that is not always the case.

Dr. Zhivago: Maurice Jarre's Oscar-winning score for David Lean's adaptation of Boris Pasternak's saga of the Russian Revolution contains alternate versions of one selection. In the original release (MGM S1E6-ST) the selection titled "Yuri Writes a Poem for Lara" (side 2, band 6) is a studio recording (2:35) and fades out at the end of the track. The second pressing (S1E-6STX) contains the original movie track (2:44) and the music rises at the conclusion.

Earthquake: The original release of John Williams' score to this earth-shaking (literally) film (MCA-2081) contains a selection on side 2, band 3 titled "Something for Remy" (3:47). However, the second (and harder to find) pressing omits this band, thus moving the final two selections back on that side. To fill out the side a selection titled "Earthquake: Special Effects" (2:42), which is meant to give the listener a sampling of the "Sensurround" process, is added. A sticker has been placed on the back cover over the original list of selections to indicate the new lineup. (The CD reissue from Varese contains both the "Something for Remy" track and the Special FX track.)

Lawrence of Arabia: The original pressing of this Oscar-winning score by Maurice Jarre (Colpix LE/LES-1000 deluxe set & CP/SCP-514) shows Lawrence's head with an obscured face on the cover and contains the selection "Whose Name Do You Ride" (2:40) on side 2, band 3. The cover of the second pressing pictures Lawrence leading the attack on the train and contains an alternate selection in place of the aforementioned titled "Continuation of the Miracle" (2:13). All subsequent reissues on the Colgems, Bell, Arista and foreign labels duplicate the second pressing.

In addition, the original pressing has 6 bands on side 1. The last two selections are titled "Rescue of Gasim" (2:09) and "Bringing Gasim Into

Camp" (3:35). On all subsequent pressings these two bands were merged into one using both titles (5:46). Thus, all releases after the original have only 5 bands on side 1.

Mutiny on the Bounty: The deluxe box edition set (MGM 1E4/S1E4) of this Bronislau Kaper score to the Marlon Brando sea epic contains alternate last bands on side 2. The inside cover and label of both versions state that this band is titled "Christian's Death." The cover also states that the selection "concludes tragically with The Bounty Theme...." The total track is 4:36 in length. However, in the second pressing, the last 55 seconds containing "The Bounty Theme" have been replaced with a rendition of the "Love Song." The track remains 4:36 in length. All subsequent reissues of this score end with the "Love Song."

Taxi Driver: The Arista album to Bernard Herrmann's Oscar nominated score appear to contain a variation, but do not. The back cover of the original album (AL4079) indicates that the first two selections on side 2 are titled "Diary of a Taxi Driver" and "Theme from Taxi Driver." These titles also appear on the side 2 labels of both the original and the second pressing (AB4079). However, the back cover of the second pressing lists these first two selections as "Theme from Taxi Driver" and "All the Animals Come Out at Night." In playing the two records the listener will detect no difference between the two. The confusion seems to be caused by a printing error. "All the Animals Come Out at Night" is actually a phrase used by Robert De Niro in the track "Diary of a Taxi Driver." If this alternate title is flip-flopped with "Theme from Taxi Driver," then the two pressings match up perfectly.

There was an audiophile pressing of this score (Sweet Thunder Edition 2) which has the same track titles as the second pressing. I believe it contains the same music as the original.

2001: A Space Odyssey: The original MGM album (S1E-13ST) for Stanley Kubrick's space epic also has an alternate recording of one of its tracks, similar to what occurred with *Dr. Zhivago*. The original release (MGM S1E13-ST) contains the original movie track of "Atmospheres" (7:50) on side 2, band 2, whereas the second pressing (MGM S1E13-STX) contains a more sedate concert version (8:06) of the track.

SCORE:

SOUNDTRACK CD REVIEWS

SEND MATERIAL TO:

ANDY DURSIN • PO BOX 846
GREENVILLE RI 02828

If you are interested in contributing reviews, please see *The Soundtrack Club Handbook* for writer guidelines—see p.1 for info on the handbook.

Ratings:

- 1: Absolutely Unredeemable
 - 2: Below Average, Poor
 - 3: Average
 - 4: Excellent
 - 5: Classic, Absolutely Flawless
- When in doubt, it's a: 3½

NEW RELEASES: New Scores

Point of No Return • HANS ZIMMER, VARIOUS. RCA/Milan CD, Cassette (0786366225-2). 9 tracks - 45:42 • I viewed John Badham's *Point of No Return*, the American remake of Luc Besson's *La Femme Nikita*, prior to hearing this soundtrack album, which in this case is somewhat of a problem. Watching the film with Zimmer's score was a chore—in every way, shape and form, I found the music to be everything it shouldn't be in a movie: loud, noisy, obtrusive and disruptive to all the dramatic action on-screen. Perhaps it's Badham's fault, or Zimmer's, or the sound editor's—regardless, the music made for one of the film's biggest flaws. On the album, Zimmer's score is certainly more listenable, but even here I got the impression that Zimmer's music is still too much—his loud rhythmic patterns and use of synthesizers can be perfect under certain conditions and direction (*Backdraft*, *A League of Their Own*), but here, coupled with a wailing wordless male vocal, it simply sounds overproduced. The emotions of the film are pointed out in the music all too obviously, sticking out like a sore thumb in the process. On the CD, Zimmer's score (presented in four tracks running 26 minutes) is paired with five Nina Simone songs. The latter make sense if you've seen the film; although you would think you'd want more Zimmer than the amount of score present here, the reality is that a little of this goes a long way. 2

-Andy Dursin

I can't comment on how this score worked in the film, but Zimmer's superb sense of craft is very evident on the disc, as usual, and Zimmer fans should not be disappointed with it.

-Lukas

Groundhog Day • GEORGE FENTON. Epic Soundtrax CD, Cassette (EK 53760). 18 tracks - 44:34 • Bill Murray's hilarious *Groundhog Day* has a soundtrack that will come recommended especially for fans of the movie. Those who enjoyed the film will find this to be a terrific CD that's a perfect supplement to the atmosphere (comic and poignant) of the picture itself. Fenton's score functions much like Elmer Bernstein's scores for all those John Landis/Ivan Reitman comedies of a decade ago—wacky and forgettable for the most part, accentuating the goofiness of the plot. However, Fenton does get a chance at more substantial, tender moments late in the film, and they create a nice contrast on the album to his earlier compositions. Of course, the soundtrack wouldn't be complete without the various songs well-utilized in the film; from Delbert McClinton's bouncy "Weatherman" to the purposefully (at least in the context of the film) annoying "I Got You Babe" by Sonny & Cher, the songs conjure up all the various incidents in the film. Epic has also included Frankie (father of "Weird Al") Yankovic's "Pennsylvania Polka," Nat King Cole's "Almost Like Being in Love," and all of Murray's piano performances from the film (performed by Terry Fryer). In short, this isn't one of those 28 minute "score only" albums that Varese frequently releases. The mix of songs and the score is flawless, making it a must-have for fans of the film who will no doubt get more than a few kicks out this album... over, and over, and over again. 4

-Andy Dursin

Knight Moves • ANNE DUDLEY. Milan CD, Cassette (35632-4). 17 tracks - 41:59 • Anne Dudley's score for *Knight Moves*, a Christopher Lambert "thriller" about serial killers and Chess championships (yes!), contains some genuinely chilling and fresh pieces of music which incorporate the playing of The Pro-Arte Orchestra of London. Yet, on the whole, I found that the music became rather repetitive and strange, to the point where it became a chore to listen to. Many of the weird, abstract sounds are produced with instruments such as: air brakes, clocks ticking, screaming, type-writers, and one of my favorites which Dudley describes as being produced by "a TV aerial rubbed with gardening gloves." To be sure, parts of this are avant-garde, and don't suit my particular tastes in film music; those who are more adventurous might want to give it a try. The album also contains the well-done vocal tracks "I Put a Spell on You" and "Fool That I Am," both performed by Carol Kenyon. 2½

-Wade Karshis

Fire in the Sky • MARK ISHAM. Varese Sarabande CD, Cassette (VSD/C-5417). 7 tracks - 40:56 • With all the assignments he's been getting, it seems Mark Isham is Hollywood's flavor of the month (sorry Mr. Zimmer!), which may explain why Varese has put out so many CDs of his work. Fortunately they've done justice to his scores with fair (if not necessarily full) CDs. Sections of this score are cut from the same cloth as *Of Mice and Men* and *A River Runs Through It* in that they reflect a familiar rural Americana feel. Driving rhythms with percussion and synthesizers are also a part of the blend as Isham conveys the terror and panic of alien abduction in the Arizona timberlands. These sections of the score are similar to Alan Silvestri's *The Abyss* and Brad Fiedel's *Terminator* mixed with Isham's own imprint to create an urgency in the character's plight. While Isham once again employs Ken Kuglar's orchestrating and conducting to fine results, he also utilizes synths and unsettling instrumentation to evoke the alien presence to great effect in the cues "The Return" and "Evil Spirits from the Sky." (The latter is over twelve minutes long and climaxes with an increasing metallic percussion as the abductee's pulse quickens while being subjected to terrifying experiments.) Isham once again shows his versatility with this score. Having moved to more orchestral scoring he has proven to have a wider range than most may have initially recognized from his earlier film work. Hopefully we will continue to see more exciting music from him in the near future as he more than likely will have many projects to choose from. 3½

-James Carrocino

Untamed Heart • CLIFF EIDELMAN. Varese Sarabande CD, Cassette (VSD/C-5404). 9 tracks - 25:51 • After such powerhouse scores as *Star Trek VI* and *Christopher Columbus*, along comes this delightful little album from a delightful little film. Soft and gentle, it's Eidelman at his romantic best hosting several piano solos. The mood is only broken by darker moments in the plot ("Stabbed") and the energy of the "Hockey Game." Though the album is surprisingly short (and the main and end titles weren't even used in the film), in these days of 60+ minute albums, it's the quality, not the quantity that matters. This one's all quality. 4

-D. Hirsch

Indecent Proposal • JOHN BARRY. MCA CD, Cassette (MCAD-10795). 9 tracks - 60:28 • After several years of absence due to a tragic illness, John Barry has returned to film scoring full force. Having triumphed in 1990 with *Dances With Wolves*, Barry's return was then delayed as projects either fell through or were rejected (*Prince of Tides*, *Year of the Comet*, *Stella*, *The Bodyguard*). Now, coming off his successful score for *Chaplin*, Barry has a score for the box-office smash *Indecent Proposal* which finds him writing in his romantic and reflective style very similar to the quiet delicacy of *Somewhere in Time*, *Until September*, and *Frances*. This score (with orchestrations by Greig McRitchie and piano solos by Mike Lang, who did exceptional work on Barry's *Hammett*) works magnificently in the film, but requires repeated listenings to appreciate on disc, where it's unfortunately reduced to a 25 minute suite. The music has an initial tendency to seem somewhat dull and not terribly varied, but Barry's gentle themes gradually become apparent creating the feeling of spending time with an old, reliable friend. Regrettably, the suite is over too quickly—five to seven more minutes would have made a noticeable difference. The CD also contains 8 songs (barely audible in the film) including one by Barry, co-written and performed by Lisa Stansfield. (This song's instrumental counterpart is found in Barry's suite.) Of the other songs, the main highlights are The Pretenders' cover of 10CC's "I'm Not in Love" and Sheena Easton's vocal on the standard ballad, "The Nearness of You" which she sings during a party sequence in the film. While Barry's score is the real highlight, overall *Indecent Proposal* is a nice, if not a great, CD to add to any Barry collection. 3½

-James Carrocino

Ruby Cairo • JOHN BARRY. Sony CD, Cassette (SRCS 6618, Japan). 17 tracks - 49:25 • Opening in Japan with little fanfare recently was *Ruby Cairo*, which featured the second teaming of director Graeme Clifford and John Barry who had previously collaborated on *Frances* in 1982. While the film was poorly received, Sony Japan did issue a recording of the score which Barry fans should relish. *Ruby Cairo*, orchestrated by Greig McRitchie, is typical Barry—lush, sweeping and romantic while also displaying a tense, dramatic edge with throbbing basses and celli and exotic percussion reminiscent of other Barry scores like *Boom* and *The Living Daylights*. This score may even remind some listeners of Barry's Bond efforts as it features a main theme that is taken through various globe trotting arrangements in cues such as "Cairo, Kentucky" and the wonderful waltz of "Berlin Fashion." However, *Ruby Cairo* also reflects Barry's *Dances With Wolves* style in its grand, "wide open spaces" sound featuring full orchestra and choir in cues such as "Pyramid of Cheops." The main theme is also found in an attractive vocal by Katrina Nichols and a contemporary instrumental (read New Age) for Flamingo guitar performed by the score's guitarist Ottmar Leibert with Luna Negra. Closing the CD is the Patsy Cline song "You Belong to Me." This is somewhat out of place with the rest of the music, but in this case doesn't really affect the listening pleasure of Barry's fine exotic score. 4

-James Carrocino

Homeward Bound: The Incredible Journey • BRUCE BROUGHTON. Intrada CD (MAF 7041D). 10 tracks - 30:57 • The '90s seem to be bringing several types of movies to prominence whose scores by their very nature don't leave collectors jumping for joy. There's the "small" film, with often sensitive but ineffectual scores (not bad, please note, just subdued); the "thriller" film, with scores often indistinguishable from one another; and the "action" film, with scores often inaudible under exaggerated sound effects. What's left? The Walt Disney outdoor adventure, for one, and Bruce Broughton is precisely the kind of skilled, orchestral composer who can pull it off, and in the short period of time, no doubt, after the film was reworked and a David Shire score discarded. Broughton's score is lively and entertaining on disc, with several nice themes, including an upbeat, acoustic guitar one for the dog Chance, and a rich, Americana one for the pets' adventure. There's a fair amount of Mickey Mousing (appropriate for a Disney film) and cuteness, but never nauseatingly so. This is quite a nice, energetic score, with the crisp and completely orchestral instrumentation that has made Broughton a Disney favorite. Intrada spent a fortune on the re-use for this one—I doubt they'll sell enough of these to recoup, but hopefully they'll come close. 4
-Lukas Kendall

A Far Off Place • JAMES HORNER. Intrada CD (MAF 7042D). 9 tracks - 40:16 • This is a large, orchestral James Horner score that doesn't sound like a Horner score, outside of a main theme similar to *Dad*. Horner, recall, is a composer who blasted his way into film music in the early '80s with a rich, orchestral style often literally rooted in the past. As such, it was a style based not as much on a *style* as much as the specific thematic phrases and chord progressions themselves—hence, whenever Horner returned to the big orchestra, he often borrowed from his past scores. His work in the late '80s diverged from the orchestral muscle of *Wolfen* as Horner seemed to become more interested in small synth ensembles and sound-oriented scores. Now, is the sound of *Krull* back? No. *A Far Off Place* is indeed a large orchestral score, but one applying the softer sensibilities Horner has favored over the past years. It almost feels like half the orchestra isn't playing at any given time, and the wondrous string flutterings that were Horner's trademarks have been replaced by sustains—colors are the point now, not orchestral activity, and the score does feature appropriately ethnic percussion and woodwinds, though not excessively so. Perhaps the use of four orchestrators accounts for the fact that this not only doesn't sound like the old Horner, but, under pessimistic scrutiny, doesn't sound like anything at all. So, if you're expecting another *Star Trek II*, don't. If you're genuinely interested in Horner's maturing as a composer, however, by all means pick this up. Due to the fact that the African adventure film utterly bombed, this CD's distribution has been poor, and it may go out-of-print quite fast—pick it up now direct from Intrada. 3½
-Lukas Kendall

Star Trek: Deep Space Nine: "The Emissary" • DENNIS MCCARTHY. GNP/Crescendo CD, Cassette (GNPD/C-8034). 18 tracks - 52:34 • For six years I've listened patiently as others less knowledgeable in the demands of scoring a weekly TV series have unjustly attributed the music of *Star Trek: The Next Generation* to the "lack of talent of its composers in residence." The fact that certain producers had placed several restraints on the composers had failed to be considered by these self-proclaimed "experts." Here at long last, Dennis McCarthy has been unleashed by the producers upon an unsuspecting mass of soundtrack collectors to prove his abilities. Without a doubt, the battle at "Wolf 359" is a spectacular musical presentation of the Federation's greatest defeat, complete with synth chorus, much of it inaudible in the actual episode. The same can be said for "The Sisko Kid," as the crew of DS9 face off against the Cardassians before Sisko's timely arrival. On a more wondrous note are the various Wormhole cues from the gentle New Age-like love theme for Jennifer Sisko to the brassy madness of the Wormhole corridor. There's even the bizarre source cue for Quark's bar ("Cucumbers in Space"?). As a bonus, the album also includes the single versions of the Main Theme and the Love Theme which were recorded for a special CD single Crescendo was offering with their boxed sets of the *Star Trek* and *Next Generation* collections. Hopefully, McCarthy's talent will be allowed to soar free as the series progresses despite those rumbling air conditioners and producers. 4
-David Hirsch

Wild Palms • RYUICHI SAKAMOTO. Capitol CD (CDP 0777 7 89098 2 8). 18 tracks - 50:38 • This is an interesting collection of various ways in which a well-crafted synthesizer score can be adapted for use in a multidimensional storyline. Unlike the darkness that pervaded his previous effort *The Handmaid's Tale*, this album crosses from the relaxed "Wild Palms Theme" to the religious-like choral theme of "Harry to Hospital." There are also rock-pop cues such as the "Mimezine" theme. The score totals 35:57 from 13 tracks. The tail end of the album contains five previously released pieces such as Mason Williams' "Classical Gas" and Frankie Valli's "Can't Take My Eyes Off You." Sadly, the album suffers from a poor mastering. The bass line on the score seems awfully compressed with little separation between the instruments. No effort seems to have been made to clean up the last five tracks. It's a disappointment considering the quality of Sakamoto's work. 3
-David Hirsch

Emily Bronte's Wuthering Heights • RYUICHI SAKAMOTO. Toshiba-EMI CD (TOCT-6691, Japan). 25 tracks - 69:10 • When I first heard that Ryuichi Sakamoto had been chosen to score this latest film version of *Wuthering Heights*, I was stunned. Sakamoto would not have been my first choice as I would have felt his background inadequate for a film set on the Moors of England. Fortunately, my assumption was wrong. Sakamoto, who has most recently taken to full-bodied orchestral scoring in films such as *The Last Emperor*, *The Sheltering Sky*, and *High Heels*, continues here in the same sweeping and romantic vein. Most closely akin to the score for *The Sheltering Sky*, *Wuthering Heights* offers lush, dramatic string writing beautifully performed by The Royal Philharmonic Orchestra. The main theme—Catherine and Heathcliff's love theme—is sweeping and romantic and also achingly haunting, reflecting the tragic lovers' conflict and doom. The composer employs use of the low woodwinds to evoke the period and mood of Bronte's Moors and the strings at times reflect Heathcliff's dark, brooding nature. Sakamoto has also written a wonderful secondary theme for the romance between Catherine and Hareton. A solo piano version of the main theme performed by Sakamoto (which was similarly done in *The Sheltering Sky*) closes out this lengthy CD, the booklet of which features striking cover artwork, embossed gold lettering, and elegant stills. (Too bad for me all the writing inside is in Japanese.) 4
-James Carrocino

Alive • JAMES NEWTON HOWARD. Hollywood CD, Cassette (HR-61454-2). 11 tracks - 30:31 • The subject of cannibalism as a metaphor for the triumph of the human spirit may be a bit much to swallow for non-mystic moviegoers. The initial quiet passages of solo flute and guitar, similar to *The Man in the Moon*, may seem odd music for an Andes crash site. In the last reels the starving survivors make the climb to the face of God, with yearning strings and French horns cheering them on. The attempt to inject joy into this dark night of the soul leaves behind tasteful, pretty music for an ambitious but tiring film. 3
-Stephen Taylor

NEW RELEASES: Reissues, Compilations, Anthologies

My Rifle, My Pony and Me • VARIOUS. Bear Family CD (BCD 15625 AH, Germany). 26 tracks - 67:54 • This new German CD is a must for fans of 1950-60s westerns. The producers have gone beyond the call of duty for the CD, finding the original recordings of the original artists who performed on the soundtracks during the time that title songs reigned supreme. Of collector interest, the CD contains the Dean Martin/Ricky Nelson song *My Rifle, My Pony and Me* and the Dean Martin title song from *Rio Bravo*, the only two original tracks in this score. Additional tracks include Johnny Cash's *Sons of Katie Elder*, Fess Parker's *Davy Crockett*, *The Searchers* performed by The Sons of the Pioneers, Tex Ritter's *High Noon* and Frankie Lane's *Rawhide* and *Gunfight at the OK Corral*. Sound quality is variable because of the age of some tracks but generally excellent. So, partners, saddle up your horses and seek out this fine collection (available through Tower Records and other fine sources). 4½
-Robert L. Smith

Themes from Classic Science Fiction, Fantasy & Horror Films • VARIOUS. Varèse Sarabande CD (VSD-5407). 12 tracks - 29:53 • Slowly, but surely, Varèse is digging deeper into its catalog and re-issuing its older titles on CD. Actually, this is a re-issue of their re-issue of a Choral Records album from years and years ago. It features recreations by Dick Jacobs of the themes from 11 classic Universal films from the '40s and '50s plus James Bernard's music from *The Horror of Dracula*. Included are Hans J. Salter's themes from *The Mole People*, *House of Frankenstein*, and the well-known three-note motif of *The Creature from the Black Lagoon*. There's Herman Stein's *This Island Earth* (with a little more electronics than I remember) and Henry Mancini's compositions for *Tarantula* and *The Creature Walks Among Us*. It's a clean mastering prepared by Robert Townson and Dub Taylor, and Tom Null's liner notes give some interesting information. 3½
-David Hirsch

Touch of Evil (1958) • HENRY MANCINI. Varèse Sarabande CD (VSD-5414). 20 tracks - 50:42 • As a film score, Henry Mancini's work for *Touch of Evil* was revolutionary, as nearly all of it is contemporary music (for 1958) coming from a radio or band on-screen. In other words, source music. The 20 cues on this CD of the score (there's a release on "Movie-sound" floating around with only 19 cues) are big band/jazz/early rock, with Latin rhythms as appropriate (the classic Welles baroque film noir takes place at the Mexican-American border). In the film, the music has an almost disorienting affect—much of it is source music, wonderfully setting the mood of the film, but some of it is not, and much of it does have dramatic connections as a "regular" score would. If this film was made today, we might get a soundtrack album of pop, rap and heavy metal; fortunately, it was not, and this music is the stylish Mancini jazz that made "Hank" the legendary figure he is today. Truly more of a "soundtrack" than a film score, if there is such a distinction, it's great to have. The sound on this CD is unfortunately nowhere near that of *Lust for Life*. Also, Kevin Mulhall plays film critic a little too much in his liner notes here, though as always his notes are far more welcome than the two black & white photos Varèse customarily slaps in CD booklets. 4
-Lukas Kendall

Lust for Life/Background to Violence • MIKLÓS RÓZSA. Varèse Sarabande CD (VSD-5405). 13 tracks - 43:54 • This is a long-awaited CD issue of the 1959 Miklós Rózsa Decca album, which couples the composer's *Lust for Life* Suite with the *Background to Violence* Suite (a 1958 stereo recording with the Frankland State Symphony Orchestra under Rózsa's baton). The sound, courtesy Varèse's Dub Taylor, is superb, and the CD booklet contains Rózsa's original liner notes along with supplementary notes on the composer. As for the music, it is exquisite. It's been a while since I saw *Lust for Life*, the 1956 dramatized Vincent Van Gogh biography film starring Kirk Douglas, and I was surprised at the sheer beauty and grandeur of Rózsa's music, presented here in a 22 minute, 7 track suite. *Background to Violence*, meanwhile, is a dynamic and dynamite suite of Rózsa's music to the crime films *Brute Force*, *The Killers*, and *The Naked City*, arranged not as a collection of cues, but as a suite—an important distinction. Here's hoping that Varèse continues to delve into its vinyl past and issue more gems like this. 4½ -L. Kendall

ITALIAN SPOTLIGHT:

La Strada/Le Noti di Cabiria • NINO ROTA. Legend CD (CD7). 34 tracks - 74:20 • *La Strada*, a most welcomed old friend, has finally come home. The haunting melody, often associated with the trials and tribulations of the character Gelsomina, becomes more beguiling and sultry over time. Other beloved musical passages convey the carnival atmosphere in the lives of Gelsomina and Zampanò—often frolicsome but at times tragic in their foreboding. While *La Strada* (19 tracks) possess a dazzling array of comedy, eccentricities and melodrama, the first half of *Le Notti di Cabiria* (15 tracks), swirls with mostly 1950s cabaret music without any dramatic narrative. One can imagine the finger-snapping and foot-thumping music flourishing in a noisy, smoke-filled nightclub with a hot band playing the summer night away. The latter half of *Cabiria* temporarily does away with the cabaret music to flesh out the musical characterization of the main characters. So openly sentimental and soulful is the song "Lla ri lli ra," that despite the gaiety of the nightlife, living can have many moments of sadness and hopeless entanglements. 4 -Augustinus Ong

L'umanoide/Amanti d'oltretomba • ENNIO MORRICONE. RCA CD (OST 118). 17 tracks - 60:59 • Pseudo-New Age kitsch meets Gothic excess in this recent double-bill release. Quite simply, the interest in this recording lies in its collectability rather than any real musical merit. A nice bonus is the inclusion of full-color poster reproductions for each film... as well as poorly translated liner notes from the Italian which are inadvertently hysterical. The first eight tracks take the listener on a monotonous intergalactic journey in which Morricone utilizes repetitive bleeps along with more traditional instrumentation for this Italian sci-fi turkey *The Humanoid*. The film starred Arthur Kennedy as well as *The Spy Who Loved Me* alumni Barbara Bach and Richard Kiel. In a suspicious homage/rip-off of Stanley Kubrick's *2001*, Morricone quotes Beethoven's *Ninth Symphony*. Although the sound quality is consistently excellent, there isn't much worth listening to. The score for *Lovers Beyond the Tomb* (U.S. release title: *Nightmare Castle*) will be a curiosity for die hard fans of the Italian horror film since it conjures up many of the unforgettable images found in this Barbara Steele classic. The sheer excessiveness of the nine tracks, scored mainly for organ, trumpet and strings, compliments the outrageously perverse narrative it was written for. One highlight is a delightfully simple waltz for piano and strings that would have been welcome except that three very similar versions of this title track appear on the disc. In the scene that it actually accompanies in the film, the divinely and wickedly beautiful Ms. Steele sits down at her concert grand to tickle the

ivories before a clandestine rendezvous with her lover in a conservatory. In mid-phrase, she arises to disrobe for the camera... although the soundtrack still has her continuing the piece! 2 -Michael O. Yaccarino

NEW RELEASES AT A GLANCE:

by Lukas Kendall

So much good stuff seems to be coming out lately, it's hard to keep up with all of it. Along with *Homeward Bound* and *A Far Off Place*, Intrada has out *Critters* and *One Against the Wind*. **Critters** (DAVID NEWMAN • Intrada MAF 7044D, 15 tracks - 47:35) is the first CD release of the 1986 New Line Cinema horror cult classic, with music previously unavailable on the LP. The film is one of the best of the low-budget *Gremlins* rip-offs that has had a second life on video, and David Newman's score, one of his first, is entertaining enough on CD. It's solid orchestral accompaniment to the on-screen action, with nice Americana music to boot. The "Critter Skitter" is by no means the "Gremlins Rag," and most of the score is by its very nature the kind of cat-and-mouse music which doesn't seem to play well without the visuals, but there are some nice motifs throughout the score to keep things interesting. And, of course, any David Newman score is great to have available on CD.

Once Against the Wind (LEE HOLDRIDGE • Intrada MAF 7039D, 10 tracks - 31:57), meanwhile, showcases one of the most underused orchestral talents around, Lee Holdridge. Apparently the film work has not been there for Holdridge in recent years, so he's instead established himself in TV movies—if producers are looking for a large, traditional orchestral sound, Holdridge can deliver and then some. This TV movie score, for a World War II drama with Judy Davis and Sam Neill, has Hallmark Hall of Fame all over it, but it's a rich and thematic symphonic score. Holdridge also chips in liner notes for the CD booklet, a nice touch.

On the concert works side of things, Koch International has released its new CD of **Miklós Rózsa: Hungarian Nocturne, Theme, Variations and Finale, Three Hungarian Sketches, and Overture to a Symphony Concert**. (3-7191-2 HI, 14 tracks - 57:13). Rózsa's concert works here have many of the appealing qualities that I found while listening to *Lust for Life*, and it would be nice to think that collectors have attention spans long enough for this wonderful music. True, some film composers' concert works drift far away from what makes their film music so listenable, but this is not one of those discs. Most of the tracks are the length of a film music cue, and all of the concert works, while being self-involved as concert works are, have the thematic gel that is missing from so much film music today. The 20 page CD booklet is ample on liner notes, as well as multiple pictures of the ever-gifted Miklós Rózsa.

For a complete change of pace is the new jazz compilation **Body Heat: Jazz from the Movies** (Discovery 77001, 10 tracks - 44:58) from the jazz label Discovery. This contains all new recordings of themes from *Body Heat* (Barry), *The Russia House* (Goldsmith), *Betty Blue* (Yared), *Farewell, My Lovely* (Shire), *Bagdad Cafe* (Telson), *Black Orpheus* (Bonfá/Jobim), *The Moderns* (Isham), *'Round Midnight* (Monk), *Blade Runner* ("Memories of Green," Vangelis), and *Taxi Driver* (Herrmann). There's been some rearranging of the original tunes, but nothing so as to destroy them (in other words, this isn't one of those "Great Movie Tunes" compilations that sounds like someone performed it on a synthesizer in a garage). There's also a comfortable amount of variation throughout the disc. The CD's packaging overall seems to sell this as "great sex music from the movies," but if that's the only way to sell movie music, so be it. The booklet features liner notes on each film and jazz theme. A welcome compilation.

IN PRAISE OF CLASS ACTION by STEPHEN TAYLOR

The small, often non-orchestral score has frequently been dismissed by reviewers in soundtrack publications. Efforts such as *Presumed Innocent*, *Name of the Rose*, and *Ghost* have suffered familiar disdain. It seems that we can almost expect that an all-synthesizer score like *Dreamscape* or a restrained, small ensemble production like *Thunderheart* will be lucky to rate a "3" out of "5."

Perhaps more than a full orchestral score, the limited ensemble effort may be difficult to appreciate when divorced from the soundtrack mix and the flickering film of origin. A good example might be *Class Action*. This James Horner score was referred to as one of the worst of 1991 in FSM (#17, January 1992) and the Varèse Sarabande disc may soon be out-of-print and forgotten. But in the context of the film, the music admirably underscores the screen action in a very subtle way that serves as a necessary restraint in the face of a fragile, father-daughter story cast in the dreamy photography of Conrad Hall. Horner continued to explore the pop songs and sounds of the 1940s as he placed old tunes and tones into new uses. In *Class Action* Horner supports a lonely piece of daughter dialogue with Harry Warren's great 1945 song, "The More I See You, the More I Want You" which is a nice bit of irony in the context of the film. The entire mood of the picture is melancholy and dark and Horner's underscore

dramatically supports the atmosphere of the production. Apparently, the powers-that-be were insistent on a "feel-good" finish so the father-daughter lawyer duo of *Class Action* trip to a little out-of-character dance at the film's close and Horner's End Title is replaced with the obligatory pop tune fade-out (the Horner End Title is restored in the Varèse album).

Perhaps there is a tendency to quickly laud the vast, orchestral jollies of *Hook* and just as quickly toss aside the inventive humor of *Mr. Baseball* which, like *Class Action*, may require a screening to fully appreciate the composer's intent. A "small" score may be enjoyed many times over after the initial seed of dramatic intent has been fully experienced.

Outstanding "small" scores:

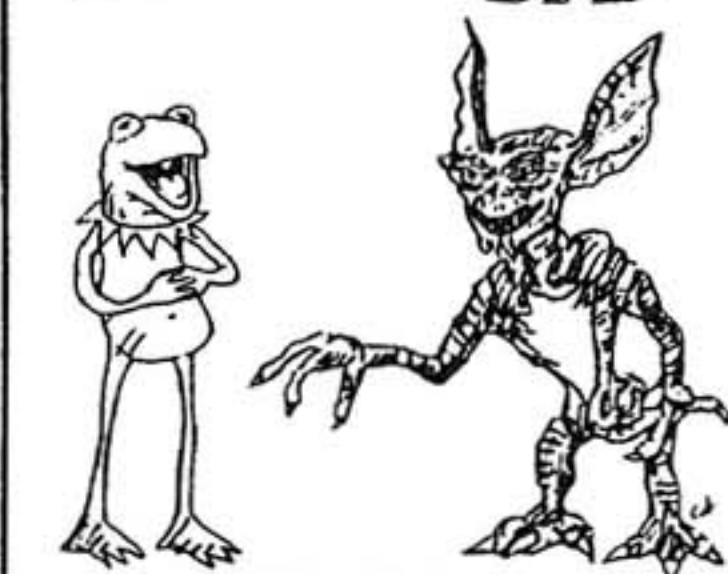
Class Action • JAMES HORNER. Varèse Sarabande VSD/C-5303.
Criminal Law • J. GOLDSMITH. Varèse Sarabande VSD/C-5210; also LP.
Full Metal Jacket • ABIGAIL MEAD. Warner Bros 9 25613-4; also tape, LP.
Gorillas in the Mist • MAURICE JARRE. MCA MCAD-6255; also tape, LP.
Halloween • JOHN CARPENTER. Varèse VCD-47230; also tape, LP.
The Homecoming • J. GOLDSMITH. (1971 TV-movie, no album release.)
The Sugarland Express • JOHN WILLIAMS. (1974, no full album release.)

MAIL BAG - Letters from readers

Re-Use Fees: A Collector's Perspective

THE GOOD

THE BAD



AND THE AFM



...I read my first edition of your magazine, which I bought at Tower Records in Glasgow. I like the quality and unpretentiousness of it; however, permit me to elaborate upon some things I read.

As regard your own article inquiring as to why some soundtracks never see the light of day, while most of the reasons you gave were valid, you could have shortened it down to three little letters — AFM. If you want to know why we never get any scores like *Die Hard* or *Baby*, then there's your answer. As far as I'm concerned, the Union has a lot to answer for. Not content with forcing composers to work with orchestrators back in the '50s and '60s, it also has the nerve to force composers and studios to work with them. Bill Conti said in *Soundtrack!* that he could be fined \$10,000 if he conducted a European orchestra on a score for a movie filmed mostly in America—that should give you some idea of what type of person runs the Union. Of course, the Union may well say they charge that amount because they're the best in the business—well, if that's so, then why does Jerry Goldsmith come to Britain so often, ditto Elmer Bernstein and his trips to Ireland? I've yet to see an American orchestra perform live to two-track like the London Symphony Orchestra has done with James Horner—with choir and electronics as well.

To be fair, the Union has made some changes to its re-use fee, making possible more albums. Things have changed quite a bit—five years ago we wouldn't have had albums for *Under Siege*, *Mr. Baseball*, *Alien*³, *Die Hard 2*, et al. Also, playing times are quite good, such as 52 minutes on the *Sommersby* CD, 63 minutes of *Home Alone 2*, 50 minutes of *Alien*³ and *Prince of Thieves*, and 42 minutes of *Honey, I Blew Up the Kid* and *O Pioneers!*, the last of which were released on the independent Intrada label, so I suppose things have changed, but this only applies to recordings made after 1990. However, in spite of that, I'd love any member of the AFM to explain to us, the soundtrack collectors at large, why they should be an exception to free-market economics—you're good, but not \$1,000 a day good.

I don't know about you, but I am getting just a little bit tired of composers moaning about such things as crap deadlines. Again, in *Soundtrack!*, Conti and Basil Poledouris bitched about the fact that the shortage of time denies them the chance to do their own orchestrations, for instance. *Instead of bitching, why don't*

they and the other composers band together and create a society that will do what they want and give them what they want? It seems that the existing organizations that are supposed to serve their interests are failing them miserably, ne c'est ce pas? To quote the African writers, Professor Chinua Achebe, if you see dog crap lying in the street, you clear it up, you don't stand over it and fuss about it!

As regards the eternally vexing question of plagiarism, I feel that composers must address this issue, especially if they wish film music to be taken seriously by the Classical fraternity—after all, can you visualize what your average Concert Hall-goer, who is generally quite knowledgeable, will make of Jamie Horner's *Willow*? "Hmmm, I don't know about you, Mavis, but this sounds incredibly like that Schumann Symphony that that nice Mr. Ozawa conducted last week." I rest my case!

Lastly, I wish to say how pleased I am about the newer generation of composers coming along, such as Randy Miller, Robert Folk, and the most underrated of the pack, Don Davis. What's happened to Mr. Davis? I thought that after his excellent scores for *Beauty and the Beast*, that oversentimental tale of a young woman in love with a former nuclear power plant worker from the sewers of Manhattan, he should be doing movies—I think he's a Horner-buster!

Jamie McLean
Glasgow, Scotland

...I think your newsletter is fantastic! I especially enjoyed the February/March issue. On page 41, Eric Neill mentioned several of David Newman's scores which deserve recognition. He is very right. But to his list, I would like to add the film *Little Monsters*.

I worked on *Little Monsters* as a set production assistant. It was my first film job. Principal photography took place from August 1st to mid-October of 1988 in Wilmington, North Carolina. The film was released in August of 1989, but only in a handful of theaters in California. Its limited release was probably due in part to Vestron Pictures' financial problems. Finally, almost two years after I worked on *Little Monsters*, I was able to obtain a screening cassette and watch the film, in its completed form, for the first time.

After seeing *Little Monsters* a few times on video (and once on ABC where I noticed a cue featuring a theme from Vivaldi's *Four Seasons* was eliminated), I am convinced that among the film's

many fine qualities (cinematography, visual effects), David Newman's score stands out as the film's best aspect. A good word to describe it is delightful. The opening main theme, which imitates a music box, is simply beautiful. I highly recommend renting *Little Monsters* just to hear the music.

Steve Head
Chicago, Illinois

...I am a filmmaker who writes and directs independently and fervently listens to motion picture soundtracks as entertainment. In addition, I also compose scores for my own (and in some cases, other) short films. I have studied music composition as well as the art of creative filmmaking on both the artistic and technical levels. That dichotomy is the reason why I am writing.

It is a touchy situation that a film composer faces with each new assignment. The producers or director of the film have an idea of what the score should sound like. This sometimes even means they demand the composer to include a particular music cue from others work, or even his own previous work. Period! They absolutely demand a certain sound and the composer better deliver or he may not be asked to complete the scoring of that film. Some film schools even teach that a film's score is not even a viable piece of listening material, since it is dependent upon, or even slaved to, a visual image and narrative.

The real trick is, how does any composer find a middle ground? Ideally the composer will be treated as a creative collaborator; such relationships do exist between some filmmakers and composers (Williams and Spielberg come to mind). However, this ideal is not usually the case. Oftentimes, the composer is brought in after the film has already been shot and edited. It is then his job to conform the music to the film by making exact music hits (stops in the music for dramatic emphasis), establish a narrative theme in the music, revive "dead" scenes, and try to please everyone in the process... and this isn't always easy.

When I hear a score that fails to live up to my expectations for that composer, I must also consider what influence the filmmakers had over the score. *Patriot Games* comes to mind... I was very disappointed by James Horner's score for that film, especially since he is one of my favorite composers. But when you hear the repetition of *Gayne Ballet Suite* over and over again should you blame Mr. Horner? Or could it be that director Phillip Noyce simply wanted to hear that in his film, especially since Mr. Horner had incorporated that cue in the past? I think the latter.

How can Horner be so uninspired in one score and then a few months later... *bamm!* Here's the stunning, fresh and utterly captivating score for *Sneakers*! It doesn't pan out. I just purchased *Swing Kids* and I am absolutely sold on James Horner all over again. His music undercurrents the driving pulse of Nazism in the people of 1940's Germany. *Swing Kids* had no opening credits and I wasn't aware that Horner was involved with the picture, then out of the blue I'm saying "This is a terrific score! Who did this?" Then the end credits come up and I slap myself for not recognizing the way Horner snuck up and enthralled your emotions into the film so subtly that you shudder at the atrocities of the Nazis...

all the while, Mr. Horner relentlessly drills home the point.

Thomas Carter, the director, must also be given credit for letting Mr. Horner do what he does best: Sneak up from nowhere and knock your socks off!

James Horner, keep up your impassioned work... you'll be scoring my films in no time!

So readers and reviewers be aware that a magical score that can stand on its own is truly a phenomenon, even baffling under some conditions... so be objective in your criticism.

Chris Probst
Scottsdale, Arizona

...Having just read the interview with Christopher Young and the article "Jerome T. Goldsmith" (Feb/Mar *Film Score Monthly*) I feel compelled to write in support of Young's comments about Jerry Goldsmith. It's about time all this sour criticism of Goldsmith stopped; like raw sewage, it needs to be buried firmly underground.

On 5th March Jerry Goldsmith's career was celebrated by the Society for the Preservation of Film Music, and not before time. For over 30 years Goldsmith has been the unrivaled champion of music for the cinema. His list of credits speaks for itself, as does his music. His scores reach deep into the human psyche, touching on something quite elemental; causing both an emotional and physical response that is individual to everyone who experiences his music.

Balanced positive criticism is quite acceptable. Some of the nasty reviews featured in many publications over the last 18 months are not. It has become almost fashionable to slag Goldsmith off. It is a plague that has even infected people like Guy Tucker, a veteran soundtrack reviewer, whose review of *Forever Young* adds up to nothing but a string of snipes and empty remarks. It is pathetic, and it must stop.

Also of great annoyance is the repeated call for Goldsmith to suddenly stop developing his musical style and technique, travel back 16 years and start writing scores like *Capricorn One* and *The Swarm*. Why? Goldsmith's strength is that his music has constantly developed, matured and changed in ways that could not have been imagined since *Capricorn One*. The addition of synthesizers to Goldsmith's palette has resulted in some of the most dynamic and exciting music ever written.

It is most fortunate that Goldsmith doesn't give a damn about any of this criticism and hounding by soundtrack collectors. Every time he walks onto a concert stage he is emotionally charged and invigorated. Every time he lifts the baton to conduct the first cue of a new score, he is itching to write the next one.

Goldsmith's music is loved by many, and will be remembered by a great many. It will live and be enjoyed for centuries. The reviews of Tucker et al will fortunately be lost in a deluge of recyclable paper!

Paul Place
Bristol, England

Any letters coming in now about film music criticism had better be pretty darn profound. Other than that, by all means send your letters in today! Address is on page one.

Next Issue: Will be like this one, but different.

Lukas Kendall, editor/publisher; Andy Dursin, SCORE editor